

# THE ETUDE

## *Music Magazine*



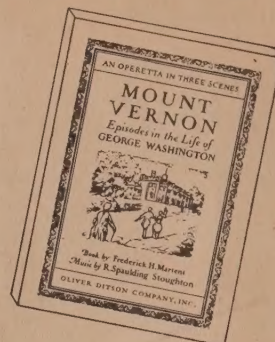
April 1932  
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A LOOK INTO THE FUTURE

CHAS. O. GOLDEN



# DITSON PUBLICATIONS—Operettas



## A CHART OF DITSON OPERETTAS

This chart will help you select operettas quickly and intelligently. Operettas are grouped for Primary, Intermediate, Junior High, Senior High Schools and Adults, listings have been carefully made so that the operettas will fall well within the range and ability of the students in the classes specified

TITLE	TIME	SOLO VOICES	CHORUS	COSTUMES	SETTING REQUIRED	TYPE	Number of Acts	Copies required for performing rights	PRICE
<b>PRIMARY</b>									
Get Acquainted Party, A By Dorothy G. Blake	30 min.	8 Juvenile	Unison	Play clothes and Puritan and lib.	Garden	Domestic	One	One	\$ .50
* Festival of the Flowers By Verna L. Day	30 min.	9 Juvenile	Unison	Flower	Garden	Spring	One	One	.75
<b>INTERMEDIATE</b>									
Cinderella in Flowerland By Marion Loder	45 min.	5 Juvenile	Unison	Flower	Forest	Spring May Day	Four	Five	\$ .50
o Costume Box, The (Girls) By Fanny S. Knowlton	1 hour	4 Juvenile (girls)	S. S. A.	Civil war and modern	Forest and attic	Old fashioned	Two	Ten	.75
zo Royal Playmate, The By Louis Scarmolin	45 min.	2 S., 1 A.	S. A. or Unison	Court and gypsy	Garden and fairyland	Fairy	Two	Five	.60
Storyland By Harvey Gaul	45 min.	6 Juvenile	Unison	Storybook characters	Garden	Fantasy	One	Five	.75
zo Silver Bells and Cockle Shells By Elias Blum	1 hour	7 Juvenile	Unison	Mother Goose	Child's Bedroom	Mother Goose Fantasy	One	Ten	.75
o Ye Little Olde Folks' Concert By Polly Simpkins	25 min.	7 Juvenile or adult	Unison and 4 Part	Old fashioned	Old fashioned living room	Singing School	Two	Five	.60
<b>JUNIOR HIGH SCHOOL</b>									
z Cinderella and the Cat By W. H. Boyer	1 hour	4 S., 1 M.-S.	S. S. A. A.	Court and fairy	Kitchen and ballroom	Fairy tale	Three	Five	\$1.00
* Songs of Other Days By Fanny S. Knowlton	1½ hours	1 S., 1 A., 1 T., 1 B.	S. A. T. B. or Unison	Puritan—Revolutionary Anti Bellum	Church—Colonial room—Schoolhouse	Historical	Three	Five	.75
Trip to Europe, A By J. C. Macy	45 min.	2 Juvenile	Unison	Modern sport sailors	Living room, Cabin, Wharf	Nautical	Three	Five	.60
<b>SENIOR HIGH AND ADULTS</b>									
Cox and Box (Men) By Sir Arthur Sullivan	45 min.	3 men's voices, 1 T. B.	None	Military and Civilian Modern	Bedroom	English	One	One	\$ .75
z Cupid's Night Out By Stanley Avery	30 min.	2 S., 1 T., 1 B.	S. A. T. B.	Modern	Living room	Modern	One	Five	1.00
o Dress Rehearsal By Diehl and Gaines	1½ hours	2 S., 2 M.S., 3 B.	S. S.	Modern and Cinderella Dutch and Modern	Reception room	Girls' Boarding School	One	Five	1.25
z Duke of Volendam By Augustus C. Knight	2 hours	2 S., 1 M.-S., 1 Bar., 2 B.	S. A. T. B.	Modern	Street and summer resort	Dutch	Two	Fifteen	1.50
z Fire Prince, The By Henry Hadley	2 hours	2 S., 1 A., 1 T., 1 Bar.	S. A. T. B.	Court	Garden and ballroom	Fantasy	Two	Fifteen	.75 Guide 1.50
z Ghost of Lollypop Bay, The By Charles W. Cadman	1½ hours	3 S., 1 M.-S., 1 A., 2 T., 2 B.	S. A. T. B.	Modern	Summer camp	Modern	Two	Fifteen	1.50
z Little Almond Eyes By Will C. Macfarlane	2 hours	1 S., 2 A., 1 T., 1 Bar., 1 B.	S. A. T. B.	Chinese	Chinese garden scene	Chinese	Two	Fifteen	.75 Guide 1.50
z Mount Vernon By R. Spaulding Stoughton	1½ hours	2 S., 1 M.-S., 1 T., 1 Bar.	S. A. T. B.	Colonial	Living room	Historical	Three	Ten	1.25
z Pepita By Augustus C. Knight	2 hours	1 S., 1 M.-S., 1 A., 2 T., 1 B.	S. A. T. B.	Mexican and modern	Street and mountain pass	Mexican	Two	Fifteen	1.50
zo Prince of Martinique, The By R. Spaulding Stoughton	1½ hours	1 S., 1 M.-S., 1 T., 2 Bar.	S. A. T. B. or Unison	Old French	Public square, Martinique	Old French	Two	Ten	1.50
zo Radio Maid By V. M. & C. R. Spaulding	45 min.	4 S., 3 T.	S. A. or Unison	Modern	Living room	Collegiate	Two	Ten	.75
zo Sea-wan-a (Girls) By William Lester	1 hour	3 S., 1 A.	S. A.	American Indian	Forest	Indian	One	Ten	1.25
z Swords and Scissors By Will C. Macfarlane	2 hours	1 S., 1 M.-S., 1 A., 1 T., 2 Bar., 1 B.	S. A. T. B.	Military and court	Chateau Garden	French Military Court	Two	Fifteen	1.50
z Trial by Jury By Sir Arthur Sullivan	45 min.	1 S., 2 T., 2 Bar., 1 B.	S. A. T. B.	English Law Court	Court Room	English	One	One	.60
z Your Royal Highness By Arthur Penn	2 hours	2 S., 1 M.-S., 3 T.	S. A. T. B.	Near East	Street and Throne room	Oriental	Two	Fifteen	1.50 .75 Guide

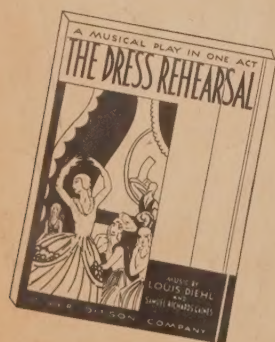
x—May also be used for Intermediate.

o—May also be used for Junior High.

\*—May also be used for Senior High or Adults.

z—Orchestra parts available.

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Any of the above works listed will be sent "on approval" for examination

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## Music Magazine

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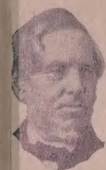
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APRIL, 1932

## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



SAMUEL  
FRANCIS  
SMITH

SAMUEL FRANCIS SMITH, author of the patriotic anthem, "America," is to have memory honored by a large marble staff in Belle Isle Park of Detroit. It is to be dedicated on July 4th of this year, the one hundredth anniversary of the first singing of the song, in old Park Church of Boston. School children contributed more than ten thousand dollars to the movement.

THE PASDELOUP ORCHESTRA of Paris, with M. Rhené-Baton conducting, gave on January 10th a "Wagner Festival Program," with Mme. Ellen Overgaard as soloist. The orchestral numbers were the *Entr'acte to "Rienzi,"* the *Prelude to "Parsifal,"* the *Overture to "Die Meistersinger,"* and the *Siegfried-Idyl.* Mme. Overgaard sang the *Greeting to the Hall,* the *Prayer from "Tannhäuser"* and the *Immolation scene of Brünnhilde* from "Götterdämmerung."

EARL FLEISCH is said to have made his debut at the concert stage when he recently played the "Concerto for Violin" of Brahms on a program of the Concertgebouw Orchestra of Amsterdam, at which time also Pierre Monteux made his reappearance as conductor and led an "in memoriam" performance of the Second Symphony of Vincent d'Indy.

THE MARRIAGE OF FIGARO" of Mozart was given on January 29th a gala performance at the Opéra-Comique of Paris, under the direction of M. Georges Sébastien, and with a cast composed of leading artists from the opera houses of Berlin, Munich and Vienna.

EDWARD MACDOWELL's early "Concerto in D minor" for piano and orchestra was a leading item of the concert at the close of the autumn term of the Trinity College of Music, London. This is one of his earlier works, written at Weisbaden in 1885 and was first heard at a London Harmonic Concert, on May 14, 1903, with the composer as soloist.

FLUTISTS will be interested to know that March 12th was the one hundredth anniversary of the death of Frederick Schläpfer. Born March 13, 1787, he became famous both as one of the greatest flutists in musical history and as perhaps the greatest of the classic writers for his instrument. He has been often mentioned as "the Beethoven of the Flute."

DR. CHARLES HEINROTH has resigned as director of music at Carnegie Institute of Pittsburgh. In the twenty-five years of his service he had given almost two thousand free organ recitals on the fine instrument of the auditorium. His predecessors in these recitals were Frederick Archer and Edwin H. Mare. Dr. Heinroth becomes head of the department of music of the College of the City of New York.



CHARLES  
HEINROTH

BERNARDINO MOLINARI has been winning ovations when conducting the Philadelphia Orchestra and those of Cleveland, Rochester and Detroit. He has that happy faculty of making the most intricate passages to seem perfectly lucid. His pianissimos float on the air like fairy whisperings, which makes the following climax only but the more stupendous.

FRANZ XAVIER ARENS, who has done so much for American musical culture, died on January 28th in Los Angeles. A native of Germany, he came to the United States as assistant to Julius Hey at the Musical Congress of the Columbian Exposition. He founded the New York People's Symphony Concerts, which he directed for seventeen years. He was conductor of the New York Manuscript Society's concerts, led music festivals at Indianapolis and was for five years conductor of an orchestra in Cleveland.

THE TENTH FESTIVAL of the International Society for Contemporaneous Music is to be held in Vienna from June 16th to 22nd. Ten of the twenty-three works chosen for performance are by natives of former Austro-Hungarian territory. The land of Haydn and Mozart has not ceased to be the home of music.

MOZART'S "REQUIEM" had a performance worthy of its art when given on January 18th and 19th by the Boston Symphony Orchestra under Dr. Serge Koussevitzky, with the choruses interpreted by the Bach Cantata Club trained by G. Wallace Woodworth. Well known Boston singers were the soloists.

"A CHRISTMAS TALE," an American opera by Eleanor Everest Freer, with its libretto based on a French play by Boucher, had a concert performance on December 27th, at Curtiss Hall, Chicago, under the auspices of the American Opera Society of Chicago.

BEETHOVEN'S one "Concerto for Violin" had its first performance on December 23, 1806, at the Theater an der Wien of Vienna. Clement, an eminent violinist of the time, was the soloist; and to him Beethoven dedicated the work. The one hundred and twenty-fifth anniversary of this event was celebrated in the same house, on December 23rd last, with Siegmund Feuermann, of New York, as soloist, and with songs, choruses and the "Eroica" Symphony of the master to complete the program.

THE FIFTH ANNUAL MEMORIAL CONCERT, in honor of Adolph M. Foerster, the eminent Pittsburgh musician, was held on February 7th in the First Presbyterian Church of Johnstown, Pennsylvania.

THE BOSTON JEWISH SYMPHONY ORCHESTRA, with S. Braslavsky as conductor, made its bow to the world, in a concert at Symphony Hall on January 10th. On the program were the "Ruy Blas" Overture and the "Scotch" Symphony of Mendelssohn and the "Sakuntala" Overture of Goldmark.

THE CAPE TOWN ORCHESTRA (South Africa) has just concluded its eighteenth successful season. The organization of forty-one members is under the direct control of the City Council and has for its leader Mr. William J. Pickerill. The two former conductors were W. J. Wendt and Leslie Heward.

"ROBERT LE DIABLE," once a favorite among the Meyerbeer operas, had its world première at Paris, on November 21, 1831; and its centenary was but lately celebrated. Though still occasionally heard in Europe, about all of it that is familiar to the younger generation of Americans is the famous song, *O Robert, Idol of My Heart*, beloved by dramatic sopranos who are equal to its cadenzas.

THE ORCHESTRE SYMPHONIQUE of Madrid has given two concerts at Lisbon, with M. Perez Casas conducting.

EMMA CALVÉ, probably the most celebrated and best of all interpreters of the rôle of *Carmen*, has been made a Chevalier of the Legion of Honor, by promotion from the membership already held in this order of the French Republic. Mme. Calvé will this year celebrate the fiftieth anniversary of her début as *Marguerite* in Gounod's "Faust," on September 23, 1882, at the Théâtre de la Monnaie of Brussels.

AN AMATEUR ORCHESTRA that has existed continuously for a hundred years is surely worthy of note; and such a distinction was achieved when on December 8th the "Sempre Crescendo" of Leyden, Holland celebrated with two concerts its first century of existence. With its members drawn from the students, professors and ex-students of the University, like many such movements it started as a purely private enterprise, and at first it gave short fortnightly programs with only a few invited guests as audience.

DR. WALTER DAMROSCH celebrated, on January 31st, his seventieth birthday, on which occasion a complimentary dinner was arranged by Siegfried H. Kahn, prominent business man and music lover, at the Harmonie Club of New York. An impressive list of musicians and music lovers gathered in honor of the event. In keeping with Dr. Damrosch's great service as an interpreter of Wagner, the event transpired amid panels specially decorated with scenes from the "Nibelungen Ring," silhouettes of dragons, helmets, spears and shields, with the guests whose names read like a "Roll of Honor" of New York's musical elite, wearing raven-winged helmets as "heroes of Walhalla."

"AMERICA" was broadcast from Washington, D. C., on February 22nd, as sung by a chorus of twelve thousand children and men under the direction of Walter Damrosch.

ORLANDE DE LASSUS (Orlando di Lasso, Orlandus Lassus, or Orlando Lasso, as he variously wrote his name), one of the greatest glories of the Flemish school of music, was born in 1532, thus making the present year his fourth centenary. A contemporary of Palestrina, he probably was more widely known than that great Italian master, as he held important posts in Amsterdam, Munich and Paris, as well as lived for some time in Italy. Both Lassus and Palestrina published their first book of madrigals in 1555. Lassus was a voluminous writer for the church service and left many masses, passions, and collections of motets.

AT DAWNING, by Charles Wakefield Cadman, is honored with first place in the band music section of the January issue of *Musical Progress and Mail*, the leading British journal devoted to the interests of band and orchestral musicians. *At Dawning* is, along with such others as *Nevin's Mighty Lak a Rose* and *Lieurance's Minnetonka*, in that select class of "best sellers" among America's art songs.

THE NETHERLAND MUSICAL SOCIETY gave at Amsterdam, in January, a concert of chamber music, when the assisting artist was the Hungarian composer, Tibor Hirsanyi.

THE MUSICAL UNION of Quebec recently celebrated, for the sixty-fifth consecutive time, St. Cecilia's Day with a grand concert. Henri Dugal was the conductor, with the tenor, M. Georges Dufresne, as principal soloist.

TEN AMERICAN OPERAS have had a total of fifty-nine performances during the twenty-three years that Gatti-Casazza has been general director of the Metropolitan Opera Company. The "Canterbury Pilgrims" of Reginald deKoven has been heard six times; "Cleopatra's Night" by Henry Hadley, seven times; "Cyrano de Bergerac" by Walter Damrosch, five times; "The King's Henchman" by Deems Taylor, fourteen times; "The Legend" by Joseph Carl Breil, three times; "Madelaine" by Victor Herbert, four times; "Mona" by Horatio Parker, four times; "Peter Ibbetson" by Deems Taylor, six times; "The Pipe of Desire" by Frederick Converse, two times; and "Shanewis" by Charles Wakefield Cadman, eight times.

FEODOR CHALIAPIN has agreed to make a sound-motion picture, according to a report in the *London Daily Herald*. The scenario was written to his order, by Charlie Chaplin, and it is built around an operatic singer in pre-revolutionary Russia. The film will be produced in London, in three versions—English, French and German. It is said unofficially, that the great basso will receive £1,000 (near \$3,500 at present exchange) a day while working on the picture, with an additional thirty-three per cent of the proceeds.

(Continued on page 305)



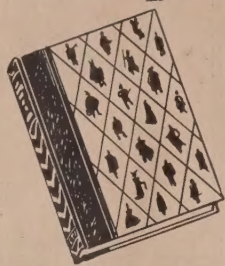
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DE LASSUS



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**CONTENTS**

World of Music.....	229
Picture Gallery.....	236
Editorials.....	237
Interpretation Depends on Talent and Personality.....	
.....S. Rachmaninoff	239
The Cleveland Orchestra.....	241
Hats Off, Ladies, A Master.....	242
Musical Jargon of the Radio Clarified.....	E. E. Hipsher 242
The Fine Art of Accompanying.....	C. G. Spross 243
Effects of Music on Animals.....	E. J. Lavell 244
The King of Instruments.....	J. P. Sousa 245
Catechism for an Hour's Practice.....	E. Powell 246
Records and Radio.....	P. H. Reed 246
Conditions Affecting the Development of an American Music.....	
.....H. Hanson	247
Publicity for the Small Town Music Teacher.....	A. V. Thomas 248
Are the Blind Superior to Seeing in Hearing?.....	J. Kwalwasser 249
Listening Beforehand.....	A. M. Linglebach 249
Getting the Most Out of Metronome.....	J. Menuez 250
Shoot Straight at the Target.....	A. O. Andersen 250
Marimba-Xylophone.....	C. O. Musser 251
Piano Class Teacher and Parent.....	H. Kammerer 252
Music Supervisors' Forum.....	G. L. Lindsay 253
Band and Orchestra Department.....	V. Grabel 254
Prelude to Wagner's "Die Meistersinger".....	V. Grabel 254
Teachers' Round Table.....	O. G. Hamilton 255
The Singer's Problems.....	E. Rethberg 256
Educational Study Notes.....	E. A. Barrell 281
Singers' Etude.....	
.....H. H. Edgerton	282
The Singer at the Microphone.....	H. H. Edgerton 282
How to Sing "E".....	W. A. Skiles 283
Catalogue Your Songs.....	J. C. Brines 283
Organist's Etude.....	
.....H. C. Hamilton	284
The Piano and Organ.....	E. A. Barrell 285
Titans of the Past.....	R. de Koven 286
Organ and Choir Questions and Answers.....	H. S. Fry 286
Violinists' Etude.....	R. Braine 288
Extensions.....	R. Braine 288
Piano Accompaniment of Violin Lesson.....	A. M. Skibinsky 288
The Trill.....	J. Suter 289
Violin Questions Answered.....	R. Braine 290
Questions and Answers.....	A. de Guichard 295
Group Teaching.....	S. G. Adams 296
Voice Questions Answered.....	F. W. Wodell 297
Letters from Etude Friends.....	
.....E. Gest	306
Junior Etude.....	E. A. Barrell 308
Junior Educational Study Notes.....	

**MUSIC****Fascinating Pieces for the Musical Home**

Water-Lilies.....	E. Lehman 257
Down the Bayou.....	R. de Koven 258
Hymn to Spring.....	C. Davis 260
A Carnival Scene.....	P. Du Val 261
Ballet Egyptian, No. 2.....	A. Luigini 262
Kewpie Dance.....	A. E. Gay 263

**Master Works**

Little Polonaise.....	R. Schumann 264
Toccata.....	L. V. Saar 266
Russian Cradle Song.....	K. K. Davis 268

**Outstanding Vocal and Instrumental Novelties**

Little Green Valley (Vocal).....	A. E. Penn 269
A Song of Redemption (Vocal).....	D. Protheroe 270
To a Wood Violet (Violin and Piano).....	W. M. Felton 272
Song of April (Organ).....	J. H. Rogers 272
Goblins (Four Hands).....	E. Ketterer 274
My First Piece (Four Hands).....	R. N. Kerr 274

**Delightful Pieces for Junior Etude Readers**

Lovely Malden (Orchestra).....	J. Haydn 276
Little Sweetheart.....	H. P. Hopkins 278
The Old Music Box.....	O. H. Maskell 278
Playing Ball.....	L. O. Rebe 279
Junior High Entrance March.....	M. M. Watson 279
Morning Song.....	P. Zilcher 280

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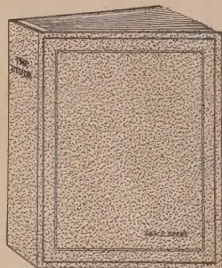
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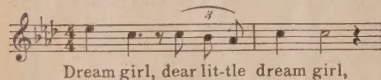
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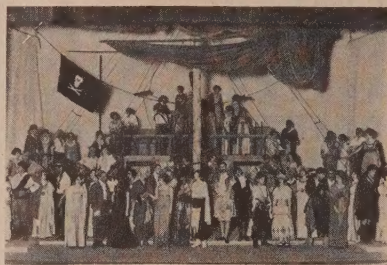
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Orchestration and Stage Manager's  
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THIS is a melodious and well-planned musical play involving two young Americans. Their experiences with the pirates and a tribe of savages keep the audience amused and intent.

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CHILDREN from 8 to 14 are sure to make a hit with this musical play which aims solely to be amusing and entertaining. In addition to the 17 in the cast, there is opportunity for any size chorus.

MANY successful presentations of "Pandora" have been given. It is not a trite little thing but a full three-act musical play with which young performers can well please an audience throughout its hour and a half.

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Juvenile Operetta in Two Acts  
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A TUNEFUL miniature comic opera which keeps the audience guessing and amused. 7 girls and 10 boys are given named parts. The chorus may be any size.

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ALTHOUGH but a season old, this brilliant operetta has enjoyed a fine reception. There is the magnificence of medieval and fairyland pageantry in it. It is particularly acceptable for school purposes since there is opportunity for the use of groups of juniors along with senior participants. "Briar Rose" is easily given. There are fine opportunities for dance with the peasant, court and fairy group scenes.

## Barbarossa of Barbary

A Two-Act Musical Comedy  
for Amateurs

Book and Lyrics by  
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Music by  
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Complete Vocal Score,  
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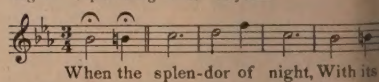
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"BARBAROSSA OF BARBARY," with oriental rhythms, rollicking choruses, humorous ditties and romantic themes, wins audiences.

ITS adaptability can be appreciated in the number of opportunities for line dances, classical or comedy solo dances and stage figures by the singing choruses if conditions permit. Altogether the main roles are one soprano, one mezzo-soprano, two basses, two baritones and two tenors. Any number of people may be used in the choruses.

This is one of the romantic portions of "Barbarossa." Imagine a chorus singing and swinging its captivating waltz rhythm.



## The Crimson Eyebrows

A Fantastic Romance of Old China  
in Three Acts

By MAY HEWES DODGE  
and JOHN WILSON DODGE  
Vocal Score with Complete Dialog, \$1.00  
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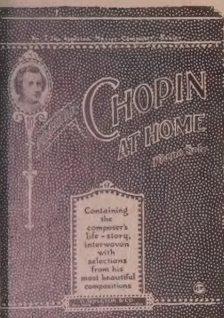
Stage Manager's Guide, \$1.00

THE musical numbers of "Crimson Eyebrows" are melodious and very pleasing. Its plot is delightful and entertaining. "The Crimson Eyebrows" painted their eyebrows to show they would be faithful to their last drop of blood in following their leader to overthrow a usurper on the throne. How the usurper tries to fool the Princess, the real heir to the throne, and how the Princess falls in love with the rebel leader and all the vicissitudes confronting the lovers await you in this enjoyable musical play. The various conspirators furnish some splendid comedy scenes. Two sopranos, one contralto, three baritones, and one bass are required for the principal characters. The choruses of ladies and nobles of the court, soldiers, etc., may be any worthwhile number.



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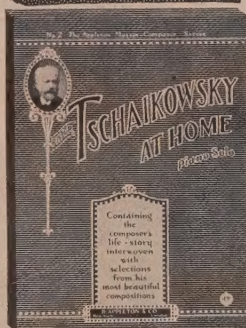
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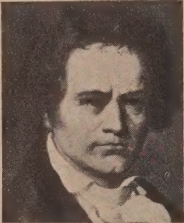
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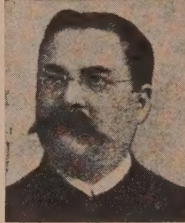
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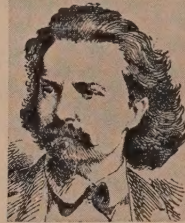
**LUUDVIG VAN BEE-  
THOVEN**—B. Dec. 16, 1770, Bonn-on-Rhine; d. Mar. 26, 1827. Stands supreme as composer of instr. music. Brought symphony and sonata to their highest point.



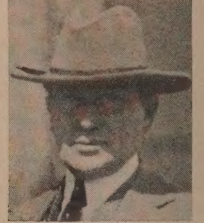
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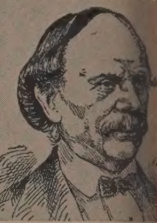
**HERMAN BELLSTEDT**—B. Feb. 21, 1858, Bremen, Ger.; d. June 8, 1928. Cornet virtuoso and bandmaster. Came to U. S. at 9. Appeared with Sousa; Thomas, and others.



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**MAX BENDIX**—B. Mar. 28, 1866, Detroit. Violinist and conductor. Pupil of Jacobson. Toured widely in U. S. and Europe. Cond. Metro. and Manhattan Opera Companies.



**SIR JULIUS BENEDICT**—B. Nov. 27, 1810, Stuttgart; d. June 5, 1883. Composer and pianist. Pupil of Weber. Toured U. S. with Jennie Lind. Wrote numerous operas.



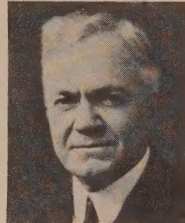
**WILLIAM STERNDALÉ BENNETT**—B. Apr. 13, 1816, Sheffield; d. Feb. 1, 1875. Distinguished English composer. Called "The English Mendelssohn." Wrote *God is a Spirit*.



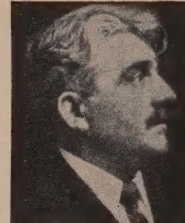
**ANDRE BENOIST**—Pianist and accompanist. Has toured extensively with Elman, Heifetz, Kreisler, Spaulding, Nordica, Schumann-Heink and others. Lives in N. Y.



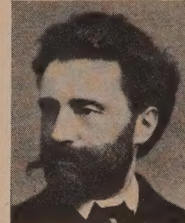
**PIERRE-LÉONARD LÉOPOLD BENOÎT**—B. Aug. 17, 1834, Harlebecke, Belg.; d. Mar. 8, 1901. Flemish composer and writer. Wrote operas, oratorios, etc.



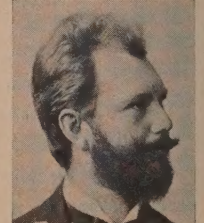
**G. N. BENSON**—B. Aug. 3, 1873, Moline, Ill. Composer, teacher, pianist and organist. Ed. Augustana Cons., Rock Island, Ill. Wrote *The School Colors, Captivation*.



**IRÉNÉE BERGE**—French composer. Studied at Paris Cons. with Dubois and Massenet. Has written cantatas and symphonic works. Deceased. Lived in America.



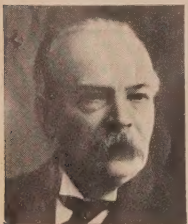
**FRANCESCO BERGER**—B. June 10, 1834, London. Pianist and composer. Pupil of Moscheles and Hauptmann. Prof. of Piano at Royal Academy. Songs and piano pieces.



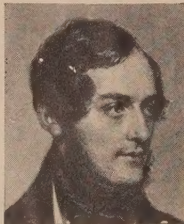
**WILHELM BERGER**—B. Aug. 9, 1861, Boston; d. Jan. 16, 1911. Composer and teacher. Stud. in Berlin, and later lived there as teacher of piano. Works for orch., voice, etc.



**ARTHUR BERGH**—Mar. 24, 1882, St. Paul, Minn. Violinist, conductor and composer. Ed. America. Lecturer on music. Cond. Mun. Concerts, N. Y. City.



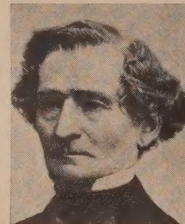
**OSCAR BERINGER**—B. July 14, 1844, Furtwangen, Baden; d. Feb. 21, 1923. Pianist. Studied at Leipzig and Berlin. Taught in the Royal Acad. of Music from 1885.



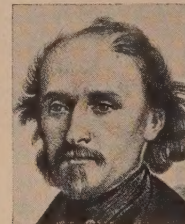
**CHARLES DE BÉRIOT**—B. Feb. 20, 1802, Louvain; d. Apr. 8, 1870. Celebrated violinist and composer. Largely self-taught. Wrote concertos and many studies for violin.



**IRVING BERLIN**—B. 1888, Russia. Song-writer. Came to N. Y. in 1903. Composer of scores for many musical shows. Most popular songs: *Always, All Alone*.



**HECTOR BERLIOZ**—B. Dec. 11, 1803, Cote-Saint-André, France; d. Mar. 8, 1869. Composer and writer. Called "Father of ultra-modern orchestration." Wrote: *Damnation de Faust*.



**HENRI BERTINI**—B. Oct. 28, 1878, London; d. Oct. 1, 1879. Pianist and composer. Toured widely in Europe. Wrote chamber-music and many pieces for piano.



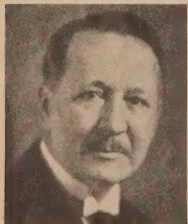
**HENRI-MONTAU BERTON**—B. Sept. 17, 1787, Paris; d. Apr. 22, 1844. Opera-composer. Pupil of Roy and Sacchini. Composed 47 operas; 5 oratorios and 5 cantatas.



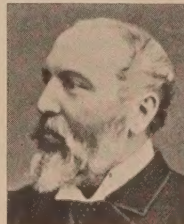
**ERNESTO BERUMEN**—B. in South Amer. Pianist and teacher. Studied with Teichmüller, Leipzig, N. Y. debut, 1918. Has toured Europe, U. S. and Mexico with great success.



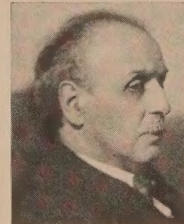
**WILLIAM BERWALD**—B. Dec. 26, 1804, Schwabach, Ger. American composer. Studied with Rheinberger. Prof. at Syracuse U. since 1892. Many anthems and piano pieces.



**VASSILI BESEKIRSKY**—B. 1879, Moscow. Violinist and teacher. Has toured Europe and America as recitalist. Now on music faculty of Michigan Univ., Ann Arbor.



**WILLIAM THOMAS BEST**—B. Aug. 13, 1826, Carlisle, Engl.; d. May 10, 1897. Distinguished organist and composer. Held many organ appointments. Author: *Art of Organ Playing*.



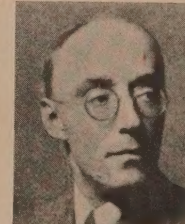
**ADOLFO BETTI**—B. Mar. 21, 1875, Lucca, Tuscany. Violinist. Pupil of Cesar Thomson. First violinist with Flonzaley Quartet since 1903. Now resides in N. Y. City.



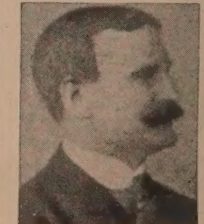
**MISS ADA BICKING**—Public School Music Supervisor. Dir. Mich. State Music Dept.; Nat. Research Council of Music Ed.; Nat. Music Week Com. Lives in Lansing, Michigan.



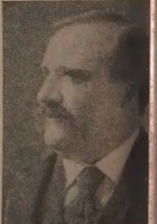
**MATHILDE BILBRO**—B. Tuskegee, Ala. Teacher, author and composer. Has written many educational music works, songs and piano pieces. Wrote *Priscilla's Week*.



**ALBERTO BIMBONI**—B. in Florence, Italy. Conductor and teacher. Ed. at Cons. of Florence. Asso. with numerous opera companies. Now on faculty, Curtis Inst., Phila.



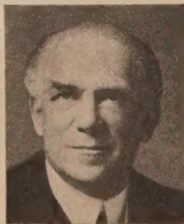
**ARTHUR BIRD**—B. Jul. 23, 1856, Cambridge, Mass.; d. Dec. 22, 1923. Organist and composer. Pupil of Haupt, Loeschhorn and Liszt. Many compositions for orchestra and piano.



**J. W. BISCHOFF**—1850, Chicago; d. 1872. Blind composer and organist. Studied at Wm. in last for the Blind in London. Wrote: *Night, Sweet Dreams*.



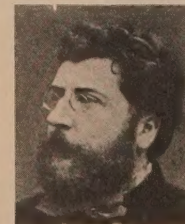
**HENRY ROWLEY BISHOP**—B. Nov. 18, 1786, London; d. Apr. 30, 1855. Noted English composer and cond. Pupil of F. Blanchi; took Mus. B. at Oxford. Wrote 80 operas.



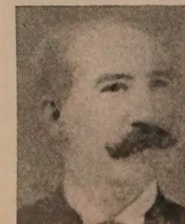
**DAVID S. BISPHAM**—B. Jan. 5, 1857, Phila.; d. Oct. 2, 1921. Operatic baritone. Stud. in Milan and London. Leading baritone at Royal Opera, London, and Metro. Opera, N. Y.



**MRS. ALLENE K. BIXBY**—B. in Pa. Organist, composer and teacher. Has composed anthems, songs and piano pieces. Lives in Binghamton, N. Y. Wrote: *Quips and Quirks*.



**GEORGES BIZET**—B. Oct. 25, 1838, Paris; d. Jun. 3, 1875. Distinguished French composer. Entered Paris Cons. at 9. Wrote: *Carmen, L'Arlesienne* and other operas.



**CHARLES D. BLAKE**—B. Sept. 13, 1847, Walpole, Mass. Composer. Pupil of J. K. Paine, Harvard and J. C. D. Parker. Wrote: *On to Victory, Waves of the Ocean*, etc.



**DOROTHY GAYNOR BLAKE**—B. St. Joseph, Mo. Composer of edu. piano music. Daughter of the noted composer, Jessie L. Gaynor. Wrote: *Mus. Portraits from Amer. Hist.*

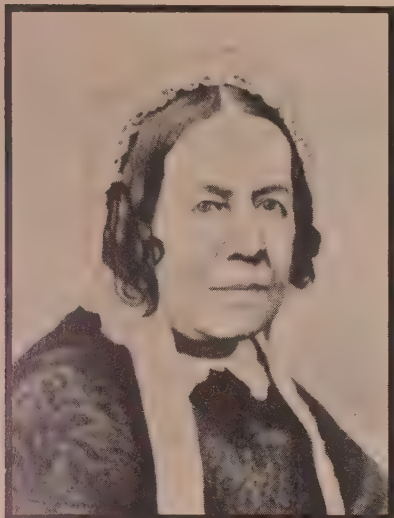


**ARTHUR BLISS**—B. Aug. 2, 1891, London. English composer. Ed. at Cambridge and Royal C. M. Served in World War. Moved to U. S., 1923. Instr. and vocal works.



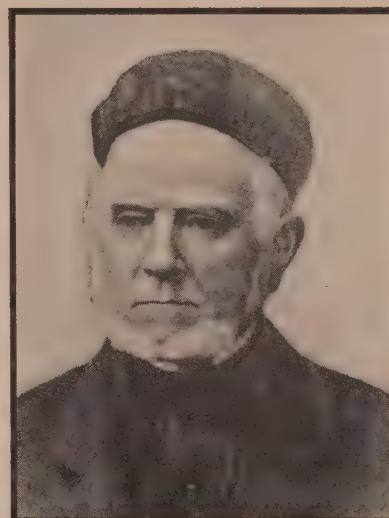
**PAUL BLISS**—B. 25, 1872, Chicago. Organist, composer and pianist. Pupil of Gullmunt. Has composed cretias, cantatas, and shorter works.





SARAH JOSEPHA HALE

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Even before the time of Plato the importance of music in education was widely recognized. It was not until the eighteenth century, however, that it was adapted in a practical manner to regular day-school education, when Friederich Froebel and others started to employ music as an essential part of the regular training of children in connection with their other studies. It was Dr. Lowell Mason who started the great movement in America. Mason was born at Medfield, Massachusetts, January 24th, 1792, and died at Orange, New Jersey, August 11th, 1872. Mason had the soul of a pioneer. He was practically self-taught. At sixteen he became the leader of the choir in his church and conducted singing classes after the manner of the time. When he was twenty years old he moved to Savannah, Georgia, where he became a clerk in a bank but did not give up his musical work. In 1822 the famous Handel and Haydn Society of Boston published a collection of songs prepared by Mason (together with F. L. Abel). Please note that at this early date in our musical history, while Beethoven was still alive, our musical taste was sufficiently advanced to admit a popular collection of this sort in which Mason had adapted many tunes from Mozart, Haydn and Beethoven. The collection was known as the "Handel and Haydn Society's Collection of Church Music." Mason's name barely appeared. The book was such a success that Mason removed to Boston to engage in Church Music. He became president of the society which he soon turned into an organization for the introduction of music in the public schools. In 1833, nearly one hundred years ago, we find him virtually the school music supervisor of Boston, probably the first in America. Mason was greatly influenced by the educational theories of the Swiss philosopher and teacher, Johann Heinrich Pestalozzi, and in 1837 he went to Germany to investigate public school methods in connection with music. Returning to his native country, he wrote *Musical Letters from Abroad*, a very important contribution to the pedagogical literature of that day. In 1835 New York University bestowed upon him the degree of Doctor of Music, the first

honorary distinction of this kind conferred in America. Dr. Mason spent his last years in Orange, New Jersey, with his sons, one of whom was Dr. William Mason, the famous Liszt pupil and the author of "Touch and Technic," one of the most constructive works on pianoforte study ever written. Dr. Mason was one of the most beloved men in our educational history, and his influence upon our public school music reaches right up to this hour.

All of the foregoing facts about Dr. Mason were secured from Grove's Dictionary, which, excellent as it is, fails to give one of the most important influences in Dr. Mason's pedagogical career. This was Mrs. Sarah Josepha Hale. In fact it was not until the recent publication of Ruth E. Finley's excellent biography of Mrs. Hale (J. B. Lippincott and Co.) that we had very much information about this truly remarkable social influence upon American life and progress. Mrs. Hale was born October 24th, 1788 at Hanover, New Hampshire. Among other things:

- "She was responsible for Thanksgiving Day as a national holiday."
- "She was an early champion of elementary education for girls equal to that of boys and of higher education for women."
- "She was the first to advocate women as teachers in public schools."
- "She helped to organize Vassar College."
- "She demanded for housekeeping the dignity of a profession and put the term 'domestic science' into the language."
- "She began the first movement for the retention of property rights for women."
- "She started the first day nursery."
- "She was the first to stress the necessity for physical training for her sex."
- "She was the first to suggest public playgrounds."
- "She organized the Seaman's aid society and the first Sailor's Home."
- "She sent out the first medical missionaries."
- "She raised the money that finished Bunker Hill Monument."
- "She was the author of two dozen books and hundreds of poems including *Mary had a little lamb* (of which her authorship is well authenticated)."
- "She was the first woman editor in this country and for forty years presided over the destinies of Godey's Lady's Book, the most widely circulated magazine of the times."

Mrs. Hale's connection with music was that she provided the verses for many of Dr. Mason's most successful school



music books. Her "School Song Book," published in 1834 by Allan and Ticknor in Boston, gives no credit on the title page, to Dr. Mason. Mrs. Hale met Dr. Mason in Boston, in 1828, and they became lifelong friends. It was Mason who inspired her to write "Poems for our Children;" and among the first poems he set to music was *Mary had a Little Lamb*. "They were unique, an innovation and represented the first step toward wide-spread musical education. Lowell Mason and Sarah Hale had set American children singing."

Mrs. Hale was an active protagonist for music for the masses, and nearly every copy of Godey's carried a musical composition. Naturally she did all in her power to promote music in the public schools. All honor to this remarkable personality who has given so much to our country, for which we should be grateful. Out of the quaint Victorian period in which she lived has developed very potent things, reminding us of the stability and character of our forebears. In the rapid hours of 1932 the influence of these two simple resolute pioneers is still felt.

What would Dr. Mason and Mrs. Hale think if they could visit the thousands of public schools in America today? What would they think of America's amazing school orchestras and school bands, playing, in astonishing fashion and with superb instruments, music that in Dr. Mason's day was considered impossibly difficult?

This month the Music Supervisor's Conference meets in Cleveland, Ohio. It will be a significant gathering of a vast number of followers of Dr. Mason and Mrs. Hale. If there is any name that we might add to those pioneers, it is that of Dr. Frances Elliot Clarke whose great initiative, experience and labor were in a large sense responsible for the organization of this indispensable group in American musical educational life.

#### PIANO SALES INCREASING

**T**HE *Business Week*, America's foremost weekly business journal, announces, in an excellent article, "Music is coming back!"

It says in part:

"Music is coming back. Concert goers may not know it has been away, but musical instrument makers have been chasing it up and down the scale of popularity for years. For them, the musical index of America is expressed in the number of pianos and fiddles in active service, and not in the ecstasies of a Toscanini's shoulder blades.

"Piano makers, especially, see a real renaissance of music, and can explain in no other way the fact that people are actually buying pianos.

"Cynical souls are quick to point out that most of these sales are at reduced prices, that the industry is over-anxious, all too willing to interpret random chords on the cash registers as the opening bars of an overture to old-time piano prosperity.

"In rebuttal, industry optimists rest their case on this simple philosophy: nobody buys a piano at any price, no matter how low, unless he wants a piano. Shoes and ships may be bought because they're bargains, but not pianos.

"Just what is causing this revival, instrument makers are not stopping to inquire. They wonder if it's the pangs of depression, which have filled a stricken people with the desire for sad music—personally produced. They are even willing to credit their old enemy, the radio, with arousing a yearning which it can't itself satisfy.

"Specifically, they indicate the programs on musical appreciation directed by prominent musicians, the radio lectures designed to stimulate interest in music as self-expression and sponsored by the music and radio industries.

"Even the cynics will admit that the alleged common denominator of the emotions has acquired a new standing and a broader base. The old 'Poet and Peasant' addicts have become Brahms-conscious.

"Colleges which once gave 'elementary musical appreciation,' for athletes only, now grant credits for serious music study. Public schools are encouraging its inclusion in the educational program. In 1929, but 389 municipalities with 517 teachers gave group piano instruction; in June, 1931, there were 2,349 teachers, in 1,006 cities, giving little Johnny his

finger work along with his number work and so forth.

"Many manufacturers have reduced prices on their standard lines; others have brought out new models built to a price. All agree that self-playing pianos are not the basis of the demand, that uprights are little wanted, that comparatively low-priced grands make up 70% to 90% of all sales, with \$400 to \$700 the popular price range.

"Piano making in America is a century old and reached its industrial majority with the expansion of the country. The early 1900's saw the piano as the accepted social symbol. Every home on the right side of the railroad tracks had to have one, and piano salesmen waxed fat."

#### QUI VA PIANO VA SANO

**"W**HO goes quietly goes safely." So say the genial Italians; though not by any means all Italians take this advice. Yet, there is a wisdom in those words which is priceless. Students of the piano know that the most secure and rapid results come from slow practice.

There is good reason for the thousands of "Go Slow" signs which are seen on our highways. "Burning up the road" has become a national crime in our recent American civilization. Let us heed, in Art, Education, and Commerce, the "Go Slow" signs at the crossings.

Some years ago our old friends, Fred G. Andrews and his wife, Gertrude Nelson Andrews (for whom Fred says he paid a preacher ten dollars forty-eight years ago and got a bargain), went to Los Angeles to grow young, and apparently succeeded, if we may judge from their little "periodical of friendly handclaps," "You and We." In the February number and in an article upon "Body Building" by Dr. Grace D. Elwell, we found the inspiration for this editorial by which *ETUDE* readers will profit. It follows:

"Make Health an Adventure. Too many people do this with disease. They do not realize it, of course. They would be very much hurt should they be told so. But every doctor has patients who, if their thoughts can be turned from their symptoms, will perk up and get well. The first requisite for health is *really to want it*, to feel an enthusiasm for it.

"Now just a few words about rest. GO SLOW! Paste this figuratively on your mind. Do not drive yourself so hard, nor keep yourself tied up in such knots. Learn to relax and rest. It is the Big Lesson! One's best work should be done between 50 and 70. If he lives wisely and takes sufficient rest, his best years should be between 50 and 80. Death is exhaustion. The tension of rush brings on various fatigues which result in this exhaustion.

"One should take a certain time each day in which to rest. Lie down, relax and sleep if possible. Anyway, do not think of the thousand and one things which you intend to do when you get up. Let your brain rest. Do not take your work and worries to bed with you at night. Leave them on the dressing-table with your watch or hair-pins. Repose at night means repose through the day.

#### A MUSICAL DOCTOR

**N**OT a Doctor of Music, but one of the many world-famous physicians who found in music a thing of great value to themselves, was Leopold Aurenbrugger who, in 1761, in his *Inventum novum*, gave to the world the first description of his great discovery of percussing or tapping the chest as a means of diagnosing certain diseases.

When the doctor thumps you over to find out just what is the matter with you and possibly save you from an untimely end, you must thank this remarkable young man. The idea came to him from watching his father thump wine barrels to determine their contents. Why not apply the same idea to the human body? He did, and the methods of diagnosis leaped ahead incredibly. His name became one of the most famous in all medical history.

Aurenbrugger must have been a very capable musician, because he wrote an opera which so charmed the Empress Maria Theresa that she requested him to write another. This he did not do; but when fame came to him he was so entranced by music that he gave up his profession and devoted most of his time to enjoying music.



# Interpretation Depends on Talent and Personality



RACHMANINOFF'S LATEST PORTRAIT

An Interview with the Renowned Composer-Pianist

## SERGEI RACHMANINOFF

SECURED FOR THE ETUDE

By FLORENCE LEONARD

"Talent is feeling—the feeling which each player experiences in his innermost consciousness, the feeling that is always alert and active."

"One must play a piece a thousand times, making a thousand experiments, listening, comparing, and judging effects."

INTERPRETATION depends chiefly on talent and personality. But training must be the foundation of all interpretation. Training in technic is the necessity, for obviously, if a player has not the technical means for expressing the composer's ideas, there can be no possibility of interpretation. The technic must be so great, so perfectly at command, that the composition to be performed need not be practiced for technic for interpretation only. As an example, consider the octaves in the *Polonaise in F Sharp Minor*, by Chopin:



I never "practice" these octaves. The preparation for them must have been done previously, in exercises which develop the flexible wrist. If you have a supple wrist you have the octaves. It is all wrist and forearm technic which is used in that *Polonaise* for the octaves and chords, and for all octaves and chords in general. I do not use the upper arm. That *Polonaise*, by the way, is very difficult, so difficult that it is seldom played. Most artists choose, instead, the *Polonaise in A Flat*. The *Polonaise in F Sharp Minor* is intensely Slavic in character, in that of its strongly contrasted sections.

These two chief sections differ in rhythm as well as in feeling. Although both are written in 3/4 measure, yet the rhythm of the first part is polonaise rhythm, and the rhythm of the second part is mazurka rhythm.

To understand the meaning of the second section, think of a symphony in which the first theme appears thickly scored for full orchestra. But the laws of structure—architectonics—require that the second theme shall be delicate, soft, gentle in character, not in *bravura* style.

### Complete Contrast

SO IN this polonaise the first theme or section is full of *fortissimo* effects, and Chopin had to devise a contrast for his second section. He wrote a melody in 3/4 measure, but one totally different from the first theme in style, to make this contrast. Accidentally, it proved to be a mazurka. In the idea of contrast, then, is to be found the clue to the interpretation. It must be wholly different from the first section, in tone, in dynamics, in feeling.

Training in interpretation as well as in technic should begin, if possible, while the student is young. If he shows talent, his teacher should talk with him and play for him, letting him imitate. They should discuss phrasing, tone, *legato* and *staccato*, accent, rhythm, balance of phrases, dynamics, pedaling—all those various sub-

jects which are necessary to the correct understanding of a composition. The teacher should play and the student should imitate.

As the talented student grows older he must seek within himself his interpretation. Does he wish to know how to play the *cantilena* of Beethoven or of Chopin? He must feel it himself! Talent is feeling, the feeling which each player experiences in his innermost consciousness. If the heart is in the interpretation, then that is talent.

For these finest points of interpretation there are no fixed rules and principles.

### Cultivating Judgment

IN RUSSIA the student had to spend nine years at the Conservatory. Yet when he had finished his course he was not prepared to answer all the important questions about playing. It takes years of work to understand and think out problems in music. Every player must ponder them and decide them for himself after his conservatory training is finished.

The pianist is constantly called upon to exercise his judgment while he is playing. For example, suppose that I think over a composition before I go to the stage and decide that I will play a certain passage *forte*. While I am playing I may be stirred to greater warmth of feeling, and so play that passage *fortis-*

*simo*. But then I must keep the next passage in proportion. If I had intended to play it *pianissimo*, I must play it *piano* to correspond to the change from *forte* to *fortissimo*. Such matters of dynamics are always relative, and must be decided at the moment of playing. This is only one illustration of points which must be learned by the student for himself, through hearing, imitating, and inwardly perceiving the composer's meaning.

In the talented student the feeling for interpretation is *never asleep*. It is always awake, even in the youthful talent. The teacher can regulate it, suggesting here a little more emphasis, a little more freedom, there a little less, or much less, and so teach the student himself to regulate it. But, if there is talent, the feeling is always alert and active.

### Pointing the General Direction

CERTAIN general ideas about interpretation can always be a guide to the student. These ideas are broad in principle and thus differ from those finer shades of interpretation which are and must be individual.

With regard to Bach, for instance, one must never forget the character of his medium. Bach did not have the grand piano of today with its extended keyboard, and, above all, its great sonority of tone. Bach's piano was the clavichord. It was small; its tone was small and



intimate in character. It was for such a tone that Bach composed the "Inventions," the "French Suites" and "English Suites," the "Well Tempered Clavichord," the "Italian Concerto." Therefore in these compositions the student should avoid a big tone, with its great resonance. He must remember to hold back a little and to make a restrained, intimate tone, such as may be suggested by the feeling in the position of these hands. He may approach thus the quality which Bach had in mind and produced on his own clavichord.

The modern orchestral resources likewise show a corresponding increase over the orchestras of the classic composers. I am reminded of a remark of Rimsky-Korsakoff's.

Rimsky-Korsakoff was a tremendous genius in orchestration. He once said to me, jokingly: "Glazounoff has spoiled me!" (Glazounoff was his pupil and was no insignificant composer.) "I taught him to orchestrate a triad so small!—with three flutes and three clarinets, or six instruments altogether, one instrument for each note. But here he assigns that same small triad to the whole orchestra so wide!—with such tremendous sonority!"

Another general principle which is applicable to Bach and to all contrapuntal music is concerned with the prominence of the chief theme or subject. The chief theme is, naturally, the most important one and as such must always be clearly heard. This statement may be taken as a general rule. The counterpoints are of secondary importance; yet one can not make a general rule from this fact and say that they should always be so subordinate in tone.

To take an example from Beethoven, in the last movement of the "Ninth Symphony," the theme of the *Ode to Joy* appears first in cellos and basses. Then it is repeated by violas and cellos with a counterpoint in the first bassoon. In this case both theme and counter theme should be equally strong, for the theme has been heard once already and now the interest should be shared equally with the counterpoint.

But, on the other hand, suppose you are playing a fugue with four to six voices. Then the theme should always be brought into relief so that it may be distinguished from the other voices.

How the principal theme shall be brought into relief is an individual matter, but that it must be so treated is a general principle.

### Rubato Rulings

RUBATO is another subject which demands careful study. There is perhaps no principle which is applicable to all cases of *rubato*, unless it may be that in the classics there is no *rubato* in the sense in which it is found in Chopin and other composers of the romantic school.

Early classic music requires that the interpreter shall keep close to the original. He may not indulge in so much sentiment and *rubato* as is permitted in the later, romantic music. Indications of *tempo* and marks of expression such as *crescendo* and *diminuendo* must not be exaggerated. The music does not need such extremes of treatment. *Sonata No. 1* of Beethoven, if played with *rubato* or other excess of sentiment, would sound like stupid nonsense.

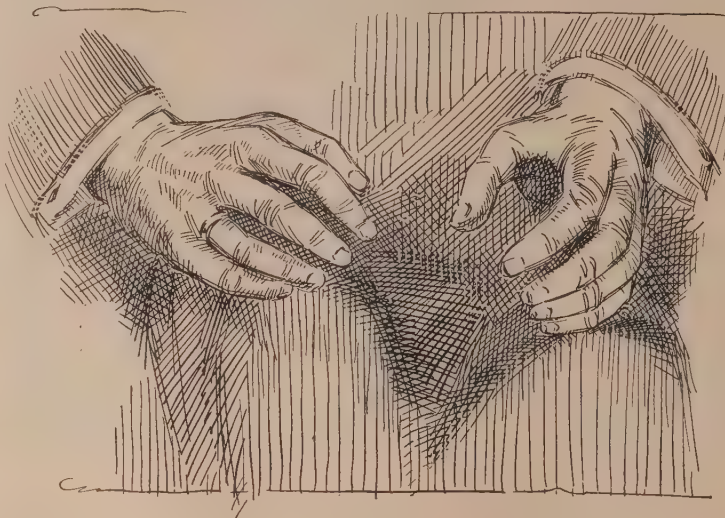
Yet it should be remembered that the later sonatas of Beethoven must be played differently from the earlier ones. The first sonatas are in the style of Haydn, but Beethoven changed so greatly during his lifetime that it is hard to believe that the same man wrote both the late and the early sonatas. In the early ones, therefore, the dynamics may not be stronger than the printed marks indicate. But in the later ones, *The Appassionata*, for ex-

ample, if a player wishes to increase the dynamic power, who shall say that he is wrong? But this would not be true as a rule for all Beethoven. Another consideration is that the auditoriums of the present day are so large that they require more tone from the artist than did the smaller halls.

But again it does not follow that all the romantic composers should always be played with *rubato*. Far from it! We can say only that in these compositions there is more opportunity for fluctuation of *tempo* and exaggeration of style; they suggest more elaboration, more subtleties.

### Power in Chopin

WITH REGARD to Chopin there is in these days a tendency which I have observed among certain musical artists. They cite the letters of Chopin and the statements of his contemporaries to prove that he had little strength and



A NATURAL AND GRACEFUL HAND-SHAPE

that therefore he played everything *mezzo voce*, delicately, never *fortissimo*. And it follows, they say, that all his compositions should be played in a subdued manner, with delicacy but never with robustness. This opinion is not sympathetic to me. I do not understand Chopin's music thus.

Behind me and behind all the artists who play Chopin in the "grand manner," the broader style, stands Rubinstein. He could play in all styles; he could have played Chopin in the subdued style if he had liked. But he did not choose to play it that way. What a pity that there was in those days no mechanism for recording and preserving the playing of those artists!

But in these days, as then, the best way for the student to learn about *rubato* is to imitate his professor. And then he must play the passages over and over and study the effects. *Rubato* must be individual.

One cannot fix upon a moment when the general *tempo* must change to a faster or slower speed. That must be decided by taste. If such a variation in *tempo* is planned by the brain alone, that is wrong. *Rubato* must be determined by the heart, by feeling. If you take up a composition—I am speaking of the artist, not of the student—before you go onto the platform and plan to play fast in this measure and slow in that, you will not have a true *rubato*. For *rubato* must come from feeling.

It is an error, however, to think that the left, or accompanying, hand, must play in strict *tempo* when the right hand happens to have the melody, or *vice versa*. If the right has the melody then the left is the Kapellmeister or conductor in the sense of being an accompanist. It

must follow the melody. The melody is the deciding factor.

The accompaniments of the left hand, for waltzes, mazurkas and the like, require very subtle treatment. To work these out musically I must hear melody, feel it musically, must hear it singing. That is the chief thing. The accompaniments are not practiced especially; but, with the control of the hand acquired by previous practice, I adjust the supporting chords in right proportion to the melody.

### Interpretation through the Pedal

PEDALING is so important to interpretation that Rubinstein called the pedal the soul of the piano. Here again there are few broad rules, few rules of any sort that can be given, away from the piano, without the immediate illustration in sound. One can say, in general, that, if the pedal is used at all, it can

more modern than many moderns. It is incredible that he should remain so modern. His genius is so tremendous that not any composer of today is more modern in style, and he remains for me one of the greatest of the giants.

Rubinstein, as a child of about nine years—I do not know his exact age—heard Chopin play. "I was at Chopin's house," he used to say. "and he played for me the *F Sharp Major Impromptu* which he had just lately composed."

Rubinstein gave at the Conservatory course of lectures which extended over two years. It was given *gratis* for professors, students, amateurs. There were thirty-six lectures in the two years, and he played eight hundred and fifty-seven compositions. He sat at the piano and played and explained. He included all the important composers from the oldest classics down to his own day, and the Russian School. There were two lectures on Bach, and at the first he played the "Twenty-four Preludes and Fugues" of the "Well Tempered Clavichord," and the audience exclaimed, "But this is not dull! It is heavenly!"

Of the French composers he played chiefly the older works, not Saint Saens, for instance. Of Liszt he played but little, for he did not esteem him highly as a composer—*Au bord d'une source* and one of the rhapsodies. Liszt as a pianist he admired with great enthusiasm. "If you think me a pianist," he would say, "you should hear Liszt. Compared to him I am only a soldier, while he is a field marshal."

He devoted three of these lectures to Chopin, and of these compositions he would say, "They are divine, every note divine!"

When I was in Switzerland last summer a copy of an old Russian magazine was sent to me, and in it was an account of the last eighteen lectures of his course.

### Recollections of Rubinstein

MY OWN memories of Rubinstein are all too few. I played for him, as a student of the Conservatory. And when I was quite young I was invited to dinner at which he was the guest of honor. He sat, of course, at the middle of the long table, and I at one end, far distant yet with eyes and ears I was close beside him. I do not now recall much that he said. Some one asked him about a young player who had played for him that afternoon, a man who afterward became well known. He thought a moment, and said, "Nowadays everybody plays well."

To return to the student, however much he depends on the instruction he has received, and however much he relies on his own individual interpretation, he must know, before he goes onto the stage exactly what he intends to do. It happens to some artists that they never know beforehand how they are going to play at a given time. But it is better if one can know, and the student should strive for this certainty, should leave nothing to chance, should neglect no detail.

As a special message to students, to every one, in fact, I would say, "Work! Work!"

One must play a piece a thousand times, making a thousand experiments—listening, comparing, judging effects. One must perceive—"Yes! It sounds better if I move my arm so, here, or lift my finger so, there." Or—"So it must be!" For only as the individual learns to decide and to control his musical effects does he become an interpreter and come near to the stature of the composer whose works he would re-create. And only through unceasing labor can he accomplish such a mission.

### Rubinstein's Repertoire

HOW TRULY the artist is measured by his repertoire we may learn from Rubinstein. He played everything imitatively, but two of the sonatas which one remembers most vividly as characteristic of his programs are the *Appassionata* of Beethoven and the *B Flat Minor* of Chopin. They correspond to the greatness of the man, and into such works he poured his mighty spirit.

Chopin! From the time when I was nineteen years old I felt his greatness; and I marvel at it still. He is today





THE CLEVELAND ORCHESTRA

# The Cleveland Orchestra

By FLORENCE LEONARD

Third in the Series of Historical Presentations of the Great American Symphony Orchestras



ADELLA PRESTISS HUGHES  
Secretary and Manager

It was in 1901 that Cleveland achieved its first series of symphony concerts by visiting orchestras. These concerts were managed by Adella Prentiss Hughes, continued without interruption for ten years.

In 1915 music lovers who had supported the orchestra series organized The Musical Arts Association, and this group named the Cleveland Orchestra in 1918.

## Founding the Orchestra

THE FOUNDING of the orchestra came about through the growth of interest in public school music. In 1918, Nikolai Sokoloff who had been conducting summer concerts in Cincinnati was engaged by the Musical Arts Association to come to Cleveland and make a survey of music in the public schools.

An occasion arose when an orchestral concert was asked for. Miss Hughes, the secretary of the Musical Arts Association, and Mr. Sokoloff got together fifty-seven rehearsals the concert was given, and the Cleveland Orchestra had come into being.

The first President of the Association was the late David Z. Norton, who remained in office until 1920, when, at his request, John Long Severance took his place. The vice presidents are Dudley S. Blossom, William G. Mather, Newton D. Ginn, and Frank H. Ginn. The names of the persons who have served as trustees are those of men and women whose in-

terest in any significant civic enterprise of their community insures success.

## Early Schedules and Programs

DURING the first season twenty-eight concerts were given. In the third season the orchestra toured six states and the repertoire (which now includes more than a thousand works) then bore the names of twenty-seven composers. These included Beethoven, Haydn, Mozart, Schubert, Brahms, D'Indy, Sibelius, Tchaikovsky and Rachmaninoff. Early in its history Loeffler, Debussy, Richard Strauss, Ravel and Ernest Bloch were added to the list.

Educational work is an important feature with this orchestra and has an important influence not only in Cleveland itself but throughout all northeastern Ohio. The Children's Concerts developed into a formal series in 1921-1922. In succeeding seasons about thirty thousand children have annually attended orchestra concerts, fifteen concerts being played in Cleveland and fifteen on tour. Until very recently Cleveland was the only city in this country having a major orchestra correlating public school music appreciation courses with the Children's Concerts. At the present time pupils have ten weeks of class room preparation for the programs arranged by Rudolf Ringwall, the assistant conductor of the Cleveland Orchestra.

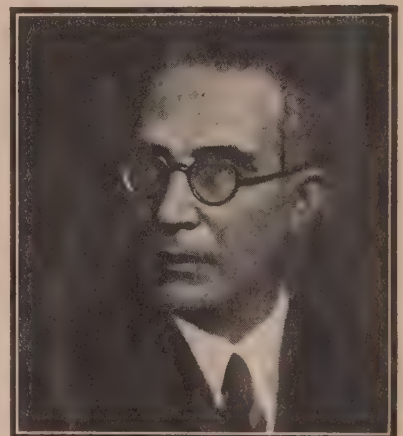
During the season of twenty-eight

weeks the orchestra plays twenty pairs of symphony concerts in Cleveland, certain additional concerts and the Children's Series, besides an average of fifty concerts on tour through the middle west, the New England and Atlantic States and Canada. This tour includes nearly a dozen colleges and universities. Among these are Oberlin, Cornell, Williams, Smith, Wellesley and Mount Holyoke. At the end of the thirteenth season, under its one conductor, Nikolai Sokoloff, the orchestra had played seven hundred and fifty-five concerts at home and six hundred and twenty-three during touring engagements.

Sokoloff was born in Russia, was educated at the music school of Yale University, and is a pupil of Charles Martin Loeffler. He played in the Boston Symphony Orchestra and gave concerts and conducted before coming to Cincinnati in 1918, and to Cleveland in the succeeding fall. He has been Guest Conductor with famous orchestras in this country and in Europe.

## Severance Hall

AT THE TENTH anniversary of the founding of the orchestra, in 1928, a gift of a million dollars was announced, from Mr. and Mrs. Severance. Upon the death of Mrs. Severance, in 1929, Mr. Severance made the new auditorium, Severance Hall, a memorial to her, and in so doing, more than doubled the gift



NIKOLAI SOKOLOFF  
Conductor

that was originally contemplated. The stipulation was made that the Hall be built on ground provided at University Circle by Western Reserve University, and be permanently endowed. In 1929 a campaign to this end was organized and carried on by Mr. Blossom. Thus this beautiful Severance Hall has brought musical culture into closer relations with academic culture as well as other educational activities. The visitors who came to Cleveland to attend the World Conference for the Blind in Severance Hall heard Sokoloff conduct the Cleveland Orchestra in Beethoven's "Ninth Symphony," with a Cleveland Chorus of three hundred voices.

Josef Fuchs, Concertmaster, and Victor de Gomez, first cellist, are both American born artists who have had much of their training in the land of their birth.

The Cleveland Orchestra has been fortunate in having had a fine musical background supplied in the community by a group of unusual teachers. S. G. Wilson was not alone a gifted teacher but also a musician who could achieve as both critic and composer. Mrs. S. C. Ford, of a former generation, left as a heritage a large following of pupils who, as singers and teachers, established a taste for the best in the singer's art. Johann Heinrich Beck, a native of Cleveland and educated broadly in Europe, laid the foundations

(Continued on page 298)



SEVERANCE HALL  
Home of the Cleveland Orchestra



# Hats Off, Ladies, a Master!

IF WE may be pardoned for a paraphrase of Schumann's famous remark about Brahms, as we introduce to the American public a remarkable young native composer. Not that Miss Evangeline Lehman is another Brahms—for she is very much herself—but because she has found a distinctly rich vein of golden melody and harmony which, in the opinion of critics here and abroad, is destined to give her a distinguished position in the musical art of our country.

Miss Lehman was born in Detroit, Michigan, of German-Scandinavian parentage. She began her musical studies at seven and advanced rapidly at the piano. Later it was discovered that she had a beautiful contralto voice, and she undertook training of this at the early age of fifteen. Shortly thereafter she had many recital engagements and also a good church position. She also built up a reputation as the successful teacher of large classes of piano and voice students in Port Huron and Detroit.

In America she studied at Oberlin Conservatory of Music, where she came under the instruction of the noted theorist, Arthur E. Heacox. Then, in 1926, she went to the Fontainebleau Conservatory, subsequently remaining in France for five years. She became contralto soloist of the American cathedral in Paris, at the same time continuing her studies in piano, harmony and composition. The atmosphere of the musical life in Paris, and her association with the French musicians, Isidor Philipp, Camille Decreus, Maurice Dumesnil, Marcel Dupré and others, all of whom have referred to her works as masterly, culminated in her desire to compose. Gifted as a poetess, she wrote "The Children's Nook" and "The Children's Festival" in verse, some items of which she later set to music. Many of the finest French composers, after hearing these songs, were high in their praise and strongly advised Miss Lehman to continue in her work as a composer.

Following close upon these songs, came



EVANGELINE LEHMAN

two books of piano pieces which won equal approval from eminent critics. Our readers are requested to turn to Miss Lehman's very delightful piano piece "Water Lilies," in this issue. This is the first of

her compositions to be published; but it will be followed by many others of equal charm. All of Miss Lehman's works have been purchased by the publishers of THE ETUDE MUSIC MAGAZINE.

Following are some opinions of contemporary French Masters:

Miss Evangeline Lehman has written a suite of short melodies under the general title "The Children's Nook." This creation of hers looks to me like a master stroke. These melodies really are most fine and spiritual; and the accompaniments are very simple and very well written. I predict for this work a real success.

I. PHILIPP, Chevalier of the Legion of Honor and Professor of Piano at the Paris Conservatory

It has been a great pleasure for me to hear the delightful songs of Miss Evangeline Lehman's "The Children's Nook" and "The Children's Festival." The poems are most charming and lively and the exquisite music, which they have inspired from their author, is so perfectly adequate that each song is a real gem. I feel confident they will enchant both children and grown-ups, and wish them all the success they deserve.

MARCEL DUPRÉ, World Famous Organist, Professor at the Paris Conservatory

I have read with the greatest pleasure the delicious volume of "Songs" which Miss Evangeline Lehman has consecrated to young people, under the title "The Children's Nook." The ingenuity and charm of these pieces are ravishing; and their musicality is of the best. I am certain that this volume shall have nothing but a large success among the great number of those who take interest in children's music. I predict the greatest success of these songs of Miss Evangeline Lehman, a success which indeed would be deserved.

GABRIEL GROVLEZ, Composer, Conductor at the Opéra and Chevalier of the Legion of Honor

## Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

Part XXII

**Salon Music:** Music of a light, transient nature, intended for the salon or drawing-room.


**Saltarello** (Italian, *sahl'-tah-rel-loh*; also ending with the feminine "a"): An ancient dance movement known as early as the sixteenth century, with its name derived from the Italian *saliare*, to leap. The music is light and springing, with the rhythmical figure  much in evidence. Mendelssohn employs two themes in this style, in the *Finale* of his "Italian Symphony."

**Salve Regina** (Latin, *sahl'-ray ray-ge'-nah*): One of the most celebrated of the antiphons of the Latin church. Though not belonging to the Gregorian plain-song; still both words and music are of eleventh century origin. The text has inspired many modern composers; and a notable setting is that which Mascagni introduces in the scene of "Cavalleria Rusticana"

(*cah'-zuhl-lay-rec'-ah roos'-tee-cah'-nah*) before the cathedral.

**Sanctus** (Latin, *sahnk-toos*): "Holy." A division of the mass of the Roman Church, which has inspired many of our greatest composers to their most sublime creative flights.


**Saltarello** (Italian, *sahl'-tah-rel-lo*): An Italian dance, imported from Spain and popular mostly in Rome. The music is usually in six-eight rhythm in which

a skipping figure of  plays a prevalent part. Extended concert numbers have been developed in this form.

**Saraband** (English; French, *Sarabande*; Italian, *Sarabanda*): A dance which the Spaniards derived from the Moors, originally done to the accompaniment of the castanets. Transferred to Italy, it became a stately, solemn dance quite at variance

with its original form. It is in triple rhythm, with a characteristic accent on the second beat of the measure; and with Bach and Handel it assumed a quiet grandeur, in fact the very essence of what Shakespeare, in "Much Ado About Nothing," had said of it, "A measure full of state and ancenity."

Handel's famous *Lascia ch'io pianga* appeared first as a saraband in the master's "Almira," only to be revived six years later as an air of *Almirena* in his "Rinaldo."

 La-scia ch'io pian-go mi cru-da sur-to Let that I sor-row my dire mis-for-tune

Bach used the saraband as the central and most important division of many of his suites. Around this single slow movement all the more lively ones revolve, and of them all the always conscientious composer gave to the saraband his most loving care even to the last detail. In the

second, third and sixth of the English suites, the sarabands are "models of refined workmanship and exquisite taste."

**Scena** (Italian, *shay'-nah*; French, *Scène, sayne*): (a) A division of a dramatic work, which may be devoted to an extended monologue or to the action of a single group. (b) An extended solo of a dramatic nature, usually consisting of a *recitativo*, an *arioso* (*cavatina*), a second and more dramatic *recitativo*, then ending with a rapidly moving and impassioned aria (*cabaletta*). The *scena* is the most highly developed and most expanded of the solo forms for the voice. It may be either a part of a large work or a composition complete in itself. Of the latter style, the *Ah! Perfidia* of Beethoven and the *Ah, lo previdi*, the *Speranza*, the *Ch'io mi scordi* and the *Bella mia fiamma* of Mozart are notable examples.

(Continued on page 298)



# The Fine Art of Accompanying

An Interview with the Noted Composer, Pianist and Accompanist

CHARLES GILBERT SPROSS

SECURED EXPRESSLY FOR THE ETUDE

THE ETUDE takes pleasure in presenting the following interview with one of the greatest accompanists of the times, who is also distinguished as a composer, a pianist and concert organist. Charles Gilbert Spross was born in Poughkeepsie, New York in 1874. In his home city he lived with Adolf Kuehn and Helen Kuehn. The latter contributed many important articles to THE ETUDE in its early years. In New York Mr. Spross studied with Naver Scharwenka and with Carl F. Krumpholtz. At a comparatively early age he developed a remarkable facility in accompanying, and he has appeared in public with a large majority of the most famous artists of his time, including Debussy, Nordica, Eames, Destinn, Fremy, Schumann-Heink, Hempel, Homer, Kuehn, Marion Talley, Alma Gluck, Anna Kuehn, Elena Gerhardt, Mary Garden, Rena van Gordon, Ruffo, Gigli, Amato, Luca, Evan Williams, Bispham, Ysaÿe, Thibaut and many others. Because of these wide activities, it became necessary for Mr. Spross to become acquainted with an enormous literature for voice and stringed instruments. Indeed, he has played a large number of these masterpieces from memory. Nothing was more natural than that he should, in turning to musical composition, produce a large number of songs which are in enormous demand with singers. While his song accompaniments often reflect his enormous finger dexterity, they are always thoroughly playable with a little practice and, together with the voice parts, have produced some of the most gratifying and brilliant numbers in the repertoires of present day artists. They have a value which gives them a permanent place in the literature of the art. In addition to his songs he has written many delightful pieces for piano and five notable secular and sacred cantatas. His songs number nearly two hundred. He also has appeared as soloist with the New York Philharmonic Society.—Editor's Note.

THERE ARE thousands of accompanists who inevitably fall into second rank largely because they lack of accompanying as a secondary disposition or because they have the erroneous idea that they must inject their own personalities into the accompaniment without regard for the intention of the composer or the characteristics of the singer. The accompaniment is, in practically all instances, a background for the vocal line of a song or other solo, and it must be played as a background. Artistically it is quite as important as the solo part, but it occupies a different position. Just as, in the paintings of the great Italian masters of the Venetian or Florentine school, the center of interest seems to be in the individuals portrayed, still these individuals would amount to little if it were not for the background. For instance, if you were to separate the face and figure of Leonardo da Vinci's "Mona Lisa" from its background, it would not be nearly so powerful; and likewise the background alone would mean little.

## Painting in the Background

"NOT UNTIL the accompanist masters the art of assisting the singer by blending the instrumental background (the accompaniment) with the solo part has he learned the first important step in accompanying. The composer, like the painter, has provided the background he desires. Mona Lisa, with its background suggesting the Umbrian hills, would have little significance if it had a background such as Ruysdael or Frans Hals gave to their pictures.

"All this presupposes a study of the nature of the composition itself, the character of its composer, the time in which it was written. The accompanist who does not do this will never rise to any particular height. For instance, a song by Domenico Cimarosa calls for an entirely different treatment from that of one by Hugo Wolf. Thus the accompanist must know his general history and his musical history, as well as be able to play the piano. He should also understand the meaning of the text the artist is singing so that he may follow the emotional line of the song.

## In the Throes of Modernity

"THE IDEA that used to prevail that 'anything would do' in the way of an accompanist was possibly brought about by such accompaniments as went with many of the florid and meaningless old Italian arias, in which the music had little connection with the text; so that any brilliant pianist who could rattle the keys and keep pace with the *fioritura* singers of that day was considered adequate. The demands upon the accompanist have increased enormously in the last thirty years, not merely because of greater requirements in finger dexterity but also because of the psychological complexity of the songs themselves and the abstruse nature of modern harmony. It is often difficult, in many of the modern cacophonous compositions, to know whether one is playing the notes correctly or whether the composers themselves are responsible for the discords. As long as the public craves curiosities and has no very high regard for its ears, we shall probably have these modern songs; but I can assure you they are hard on both singer and accompanist.

"As for the accompanist's piano technique, in these days it must be as comprehensive

as that of the virtuoso pianist. This does not mean, however, that the virtuoso pianist would be necessarily a good accompanist. On the contrary, he might be a very poor one. When one has acquired the equipment of the concert performer, there is a great deal more to be learned before one can become a really fine accompanist. The virtuoso has the responsibility of the performance all in his own hands. He may play as he chooses or as his mood and artistic judgment dictate.

## An Interpretation for Every Singer

"LET US suppose that the accompanist is called upon to play *Oh Ring upon my Finger* from the wondrous 'Frauenliebe und -Leben' cycle of Schumann. In the first place he learns the notes and the 'tradition,' and then comes the actual accompanying. With six different singers he may be called upon to assist in six different interpretations, depending upon the style and the character of each singer. In other words, since no two singers interpret the song exactly alike, he has virtually to relearn the composition with each new singer. The accompanist must submerge himself to fit the mood of the singer on the particular occasion when the song is sung. That is, playing a concert with Melba and playing one with Nordica present two entirely different artistic problems.

"The greatest artists are the ones who are most insistent upon rehearsals. Anything that is worthy of a concert is worthy of a rehearsal. The artist knows the danger of going upon the stage with a strange accompanist without rehearsal; and such an artist, whenever possible, makes sure of how his songs are to be played. At the rehearsals the artist often does not sing at all. Once, when I was very young in my profession, I was called to play for Melba. She heard me play through the program while she played the melody on the piano with one hand. She did not sing at all but she gave me her meaning. The accompanist must realize that the singer dominates and must study her psychology. Although I never heard Melba sing until I found myself playing for her on the stage, yet I knew just what she wanted and afterwards accompanied her many, many times.

## Stimulating Confidence

"IT IS unfair to both accompanist and artist to go to the stage without rehearsal. Sometimes it comes out all right, but more often it does not. Once I was called upon to play for Ruffo, in Philadelphia, without rehearsal. He went upon the stage and received a huge reception. I could see before the concert that he had misgivings about singing with a strange accompanist. The first number was the *Prologo* from 'I Pagliacci.' This of course I knew from memory; but when Ruffo turned and saw that I had no notes he was evidently very much disturbed and went toward his manager in the wings expostulating in Italian. The manager told him that it was all right and bade him go back. After the first few notes he got into the stride of the great Leoncavallo aria and lost his sense



CHARLES GILBERT SPROSS



of self-consciousness so completely that he sang with an abandon that captivated the house.

"If I had had notes Ruffo would not have had half the confidence in me. It was for this reason that I started early in life to learn all of the principal concert numbers and arias from memory and to master them in all keys. In these days the concert accompanist who can not play from memory and also transpose is greatly handicapped. He should be able to transpose new works at sight. The singer may have a cold, for instance, and the accompanist must play a tone or so lower. Without this ability the whole program might be a complete fiasco. Time and again I have encountered singers in such a dilemma; and, what is worse, the tip to transpose the piece to another key may not come until just the moment the singer is about to go on the stage.

### A Time to Harmonize

"I OFTEN happens that with some works the accompanist may be obliged to do a little impromptu composing while on the platform. This is thoroughly legitimate in the right place. Some of the operatic arias have been arranged for the piano with very thin and ineffectual accompaniments. Therefore in climaxes it is often desirable to fill in the chords or even to play them in octaves. So long as the composer's intent and the context of the work are not marred, the artistic result may be greatly enhanced.

"Of course any change must be made with great discretion. I am emphatically opposed, for instance, to adding modernistic harmonies to simple folk tunes. This is done, I know; but it always seems to me like painting the Acropolis. *Old Folks at Home* or *Annie Laurie*, dressed up a la Debussy or a la Schönberg, are merely freaks which deserve no place upon a serious program.

"Above all things the accompanist must never "cover" nor conceal the singer's voice. Even when the accompaniment has the main theme (as, for instance, in Cornelius' remarkable song, *Ein Ton*, in which the singer sustains a single tone, along with what is virtually a piano solo) the accompanist must always remember that the singer must dominate. He must follow the singer's mood as well as note the quality of the singer's voice.

### Need for Memorizing

"MOST OF the modern songs, with their variegated harmonies, must be memorized. This is especially true of the French, Russian and German works of the newer school. It is absolutely impossible to play them well while looking at the notes, let alone while turning the pages. This is not because they are "tricky" but because the eye can not travel fast enough. Take such a song as the Richard Strauss' *Ständchen*. It must be played like a zephyr. Never for a moment may it lag. No one can read this song and play it really well.

"In many of the modern songs the singer (even if she has so-called absolute pitch) finds great difficulty in getting the opening note. Here the accompanist must assist the singer through emphasizing some note that will give him a lead. Even at that, with some of the ultra-modern works, I wonder how the singer hits the right note. Many of them do not, but with these abstruse works the audience rarely knows the difference.

"One thing important for the young accompanist to learn is, 'Never stop.' No matter how much one may be conscious of having made a blunder, he must go right on. The blunder will be forgotten but hesitancy never. Try to avoid blunders with new works that you are

called upon to play without rehearsal, by looking through them carefully. Note the key, the time signature, the mode (major or minor) and all of the accidentals. Do not look at the accidentals as individual marks but rather as sign-posts indicating changes of harmonies. It is far easier to read harmonies than accidentals. Also always read the words carefully. Let us hope that they will be in a language you can understand. Otherwise you may do some very curious and entertaining things for some in the audience who may know the words.

"The accompanist can never hope to earn the fees paid to great virtuoso pianists. On the other hand, he can count upon far more regular employment than most pianists. There is no way of saying what the average fee is. Some accompanists receive as high as \$250 a performance while others are lucky if they get \$5.00. It is all a case of supply and demand, in which the really well-equipped people inevitably come to the top."

Here follows a list of Spross's most famous songs, many of which have had enormous sales:

#### Secular Songs

After Love's Death.  
Ask Me No More (two keys).  
Asleep (two keys).  
Assurance (two keys).  
Athlone (two keys).  
Awakening (two keys).  
A Bird-note is Calling (two keys).  
Bob-white.  
Call (two keys).  
The Call of a Friend (two keys).  
Come Down, Laughing Streamlet (two keys).  
The Conquest (two keys).  
Dance of Swords (two keys).  
Daybreak (two keys).  
Day is Done (two keys).  
Dis-enchantment.  
Dreaming (two keys).  
Dutch Lullaby (two keys).  
Eventide and Thee (two keys).  
A Fairy's Love Song (two keys).  
A Flower of Memory (two keys).  
Forever and a Day (two keys).  
The Game, A Sea Song.  
Gathered Roses (two keys).  
Go, Lovely Rose (two keys).  
Gunga Din (two keys).  
Her Cheek is Like a Tinted Rose (two keys).  
If I were a Sunbeam (two keys).  
If She Came Back to Me.  
I Know (two keys).  
I Looked for God and I Found Him (two keys).  
I Love and the World is Mine (two keys).  
In April (two keys).  
In a Temple Garden (two keys).  
In Flanders Fields (two keys).  
Invocation to Life (three keys).  
Ishtar (two keys).  
Jean (two keys).  
Let All My Life Be Music (two keys).  
Lindy (two keys).  
The Little Green Leaves (two keys).  
Living and Dying (two keys).  
Lorraine, Lorraine, Loree.  
The Lorelei (two keys).  
Love Bloom (two keys).  
Love of Mine (two keys).  
Love Planted My Rose (three keys).  
Madcap October (two keys).  
Margot Knew (two keys).  
Merry Month of May (two keys).  
Minor and Major (two keys).  
Morning and Evening (two keys).  
My Hero-ette.  
My Light (two keys).  
My Marjorie (two keys).  
My Open Place.  
My Star (two keys).  
Nocturne (two keys).  
Nourah (two keys).  
Pagan Love.  
Rainbow Bridge (two keys).  
Robin, Robin, Sing Me a Song (two keys).  
Rose Garden (two keys).  
Ruler of the Day (two keys).  
Serenade (two keys).  
Song at Sunset (two keys).  
Song of My Heart (two keys).  
Song of the Sword.  
Songs of My Dreams (two keys).  
Song of Steel.  
Spring Joy (two keys).  
Summer Sunshine (two keys).  
Sunrise and Sunset (three keys).  
Sweet, Sweet Lady (two keys).  
That's the World in June (two keys).  
There Are Fairies in Our Garden (two keys).  
There's a Lark in My Heart (two keys).  
Thoughts of You (two keys).  
Three Little Nature Songs:  
Golden Tints.  
Tree Tops.  
White Syringas.  
Through a Primrose Dell (two keys).  
'Tis June My Dear (two keys).  
'Tis Spring within Our Hearts (two keys).  
To a Lonely Pine Tree.  
Tomorrow (two keys).  
'Twas You (two keys).  
White Rose.  
Will o' the Wisp (two keys).

Wind (two keys).  
The Winding Road (two keys).  
Yesterday and To-day (two keys).  
The Meadowlark.  
My Heart is like a Singing Bird (two keys).  
The Song of the Oriole.  
Sometime (two keys).

#### Secular Duets

Come Let Us Wander.  
Rose Rondel.  
Song of Roses.  
Under the Flowers.

#### Sacred Songs.

Abide With Me (two keys).  
Blow Ye the Trumpet in Zion (two keys).  
Come, Ye, to the Mountains of the Lord.  
An Evening Prayer (two keys).  
Fight the Good Fight (two keys).  
Give Ear to My Words, O Lord (two keys).  
I Do Not Ask, O Lord (Violin ob., ad lib.) (two keys).  
I Looked for God and I Found Him (two keys).  
I Praise the Lord (two keys).  
I Thank Thee, Oh My Father (two keys).  
Lord Jesus, in Thy Mercy (two keys).  
O Love that Wilt Not Let Me Go (two keys).  
Nearer My Home (two keys).  
O Great and Glorious Vision (two keys).  
O Little Town of Bethlehem (two keys).  
We May Not Climb the Heavenly Steeps (two keys).  
I Heard the Voice of Jesus Say (two keys).

#### Sacred Duets

I Love the Lord.  
Jesus, My Strength, My Hope.  
The Lord is My Shepherd.  
When Winds are Raging.

#### Secular Chorus Numbers

##### Mixed Voices

Lindy.  
Arabian Song Cycle:  
Desert Love Song (three parts).  
When Tired Caravans (three parts).  
I Have Hung My Tent in Crimson (three parts).  
Fulfillment (three parts).  
It is the Sunset Hour (three parts).  
Asleep.  
The Brave Lover.  
The Bride and the Teapot (three parts).  
Come Down, Laughing Streamlet.  
A Flowery Courtship.  
The Harp of Winds (three parts).  
Invocation to Live (three parts).  
Let All My Life be Music (three parts).  
Lindy.  
The Little Quaker Maid (three parts).  
Margot Knew (three parts).  
Minor and Major (three parts).  
My Marjorie.  
Moonlight (three parts). (Arr. from Beethoven Sonata, Op. 27, No. 2, 1st Movement).  
Nocturne.  
A Rose Garden.  
Spring Round (three parts). (Arr. from Beethoven Sonata, Op. 27, No. 2, 2nd Movement).  
Sweet, Sweet Lady (three parts).  
Texts.  
There's a Lark in My Heart (three parts).  
Will-o'-the-Wisp.  
Will-o'-the-Wisp (three parts).  
The Wind (three parts).  
Yesterday and Today (three parts).

##### Male Voices

A Calamity.  
The Conquest.  
Hunting Song.  
A Little Dutch Garden.  
The Flying Dutchman's Review.  
Hunting Song.  
I Wish to Tune My Quivering Lyre.  
Lindy.  
Little Sunflower Coon.  
A Song of Steel.  
Sweet, Sweet Lady.  
The Winding Road.

#### Sacred Chorus Numbers

##### Mixed Voices

Ancient of Days.  
And There were Shepherds.  
Awake! Thou that Sleepest.  
Blessed be the Lord God of Israel.  
Christians Awake! Salute the Happy Morn.  
Crossing the Bar.  
Cry Aloud, Spare Not.  
Day of Resurrection.  
Fear Not Ye.  
Oh! for a Closer Walk with God.  
O God Our Help in Ages Past.  
O God, Say Once Again, "Let There be Light."  
Holy Easter Day.  
I Do Not Ask, O Lord.  
In the Beginning was the Word.  
The King's Highway.  
Lead Kindly Light.  
Lead Us, O Father.  
O Clap Your Hands.  
Sing Unto the Lord.  
Te Deum.  
The Lord My Pasture Shall Prepare.  
The Ninety and Nine.  
We Praise Thee, O God.  
When the Day of Pentecost.  
While Shepherds Watched Their Flocks.

##### Treble Voices

I Do Not Ask O Lord (three parts).

##### Male Voices

Lead Kindly Light.  
Remember Now Thy Creator.

##### Piano Solo

Album Leaf (left hand only).  
Barcarolle.

Improvisation.  
Polonaise Brillante.  
Scherzo Fantastique.  
Song Without Words (left hand only).  
Spring Song.  
Song and a Sigh. Op. 23. Nocturne.

#### Piano, Four Hands

Polonaise.  
Barcarolle.

#### Two Pianos, Four Hands

Valse Caprice.

#### Violin and Piano

A Rose Garden.  
Romanza.

#### Pipe Organ

Scherzo.  
Intermezzo.

#### Miscellaneous

Algerian Song Cycle, Vol. 1 (high voices).  
Arabian Song Cycle (two keys).  
Our Colors—Patriotic Cantata for Men's Voices.  
Last Words of Christ—Lenten Cantata (mixed voices).  
Songs Without Words (Ethelbert Nevin)—Transcribed for Piano Solo.  
Song Cycle of Love (two keys).  
Christmas Dawn, Cantata (mixed voices).  
Glory of the Resurrection, Cantata (mixed voices).  
The Word of God, Cantata (mixed voices).

### SELF-TEST QUESTIONS ON MR. SPROSS'S ARTICLE

1. What are the qualities of modern accompaniments as contrasted with the accompaniments to old Italian arias?
2. What study should precede the actual playing of an accompaniment?
3. Why is it advisable to memorize all accompaniments?
4. When should the accompanist resort to impromptu harmonizations?
5. How may the accompanist help the singer to get her first note correctly?

## Effects of Music on Wild Animals

By EDWARD J. LAVELL

THE POET once said that  
"Music hath charms to soothe the savage breast."

Desiring to find out the truth concerning this, experiments were conducted recently at the London Zoo. The result proved that some of the animals liked music, while others were not interested, and still others seemed intensely to dislike it.

The seals showed positive pleasure when the small orchestra consisting of several instruments paused and began to play before their cool quarters. They stopped splashing in the waters, came close, and swayed dreamily to the tunes. They became more friendly upon hearing the soft strains, and seemed to forget they had ever had an enemy of which to be wary.

The great and ugly crocodile was another who manifested that, though seemed dull and asleep, he had an ear for music. Every air brought him to the bank, where he swayed in time to the music, apparently enjoying every piece.

Most impolite of all was the rhinoceros. At first he made noises that expressed his contempt of the orchestra. Next he lowered his large head and charged right at the musicians who felt very grateful indeed for the protection of the strong, iron fence.

The wolf family shrieked and yelled as only they can, and the musicians agreed that they could not be heard above the din; so they passed on. Snakes paid no attention to the music, no matter how gay the tunes.

An authority on animals, when told of the recent experiment, said that the type of music one animal would like another would abhor. The monkey likes loud tunes that are nearer being noise than music. They make him chatter and scream with delight. Yet other creatures of the forest will be pleased with sweet tunes played in a gentle, dreamy manner.

So we cannot say today that wild creatures invariably like or dislike music.



# "The King of Instruments?"

An Interview, Secured Expressly for The Etude Music Magazine, with the Internationally Known Composer and Conductor, the March King

LT. COMM. JOHN PHILIP SOUSA, U. S. N. R. F.

Commander Sousa, always delightful and instructive in all that he has to say, has been interviewed upon almost every other musical subject except that of the one here presented. In his inimitable manner he gives his opinions and experiences for Etude readers.

IF ALL of the instruments were to hold a great conclave in the Elysian Fields, to determine which one should be king, it would of course be as much excitement and consternation as in a great political convention. If Bach were called to fore to give his opinion which is king, he very probably would name the organ. Liszt were called upon to decide, he would of course select the piano. If the opinion of Berlioz were sought, he possibly would bring forth the guitar, because some say that was the only instrument he played well. Every player of an instrument, from the tambourine to the cello, would naturally choose his favorite. However, if you were to ask Napoleon Bonaparte, he would proclaim the drum, indeed he did upon one occasion. While a drum is looked upon by many as a purely military instrument, it is part of a fabric of ninety per cent of all orchestral and band works.

That the drum has astonishing military use is not a matter for argument. This has been proven in many a highly critical situation. There is a well authenticated story which pertains to Napoleon himself. At the battle of Arcola, André Estienne, on the face of heavy fire, crossed the river bridge on the back of a sergeant beating a drum furiously. The Austrians could not see the French lines because of the cloud of smoke and dust; but when they heard the solitary drummer they thought that the whole French force was attacking them. They wavered and turned; and Napoleon, seeing this from a point of vantage, immediately seized the bridge and won the battle. Napoleon rewarded the drummer with a pair of ivory and gold drum sticks. This was probably the greatest musical victory since the fall of the walls of Jericho. It has a great life significance for all who take the time to think. The confidence and courage that music inspires, even though it be only the beat of the drum, has saved many a critical situation in the lives of men. Later Estienne was wounded at the battle of Marengo, and Napoleon immediately sought him out and, tearing the Cross of the Legion of Honor from his own breast, pinned it upon that of the heroic drummer.

## The Oldest of Instruments

IT IS SAFE to assume that the drum is the oldest of instruments, because it is the most primitive. There is scarcely a country where a record of the drum can not be identified save, perhaps, that of Europe, where it does not seem to have come into general use until comparatively modern times.

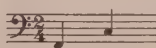
When we think of drums we have in mind a hollow cylinder, both ends of which are covered with tightly drawn lamb skins. There are, however, two other distinct types. One of these has a skin on only one end, such as the tambourine and some of the oriental drums; and then there is the type which has a single skin drawn over a closed vessel, often rather resembling a huge candy-maker's kettle, of which instruments the best known are the timpani or kettledrums.

## High Caste "Boom-Boomer"

THE KETTLEDRUMS are the Brahmins of the drum family and call for much higher training in music and performance than the ordinary snare or bass drums. Auditors at symphony orchestra or band concerts, who are bored by music that they professedly do not understand, at least have the entertainment of watching the perspiring drummer tune these curious instruments. The hemispherical metallic kettles, or shells, have heads of vellum which, in ordinary manufacture, are lapped over the edges and fastened with a metallic ring. This metallic ring works upon the vellum by means of screws or other devices so that the surface may be tightened or relaxed, thus changing the pitch of the timpani. At least two kettledrums are required in the symphony orchestra. The lower in tone, that is, the larger, should go down to the F on the space below the bass clef; and the higher, or smaller, drum, should go up to the F on the fourth line of the bass clef. This is of course subject to variation. Each drum has a compass of about five whole tones.

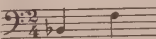
The compass of the lower drum would be

Ex. 1



The compass of the higher would be

Ex. 2



In ordinary orchestral scores, the kettledrums play the tonic (first note of the scale) and the dominant (fifth note of the scale) of the key in which the composition is written. The tonic is played upon one drum and the dominant upon the other.

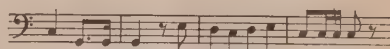
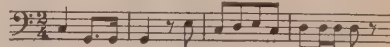
## The Drummer-Musician

IN MANY MODERN compositions the kettledrums are not always tuned to tonic and dominant. Beethoven, in the "Eighth" and in the "Ninth" symphonies, used them in octaves; and other composers prescribe them at will to produce special effects.

With almost all modulations or changes of key it becomes necessary to retune at least one of the drums. This requires not only a fine ear and great skill upon the

part of the performer, as it must be done quietly and accurately while the orchestra may be playing in another key, but it also demands time. For this reason three drums are often used, with the third one tuned to the subdominant, or fourth tone, of the key; and in some modern scores four drums are required. Meyerbeer, in "Robert le Diable," was one of the first to use four drums, in the following passage (a passage which, for convenience in playing, is now sometimes divided with the double bass).

Ex. 3



Berlioz, in his "Requiem," went so far as to call for eight kettledrums and ten drummers. Beethoven was among the first to use kettledrums for really musical effects.

Sometimes muffled effects are secured by covering the head of the drum with cloth. In such a case the passage is marked *timpani coperti*. If you were to look at an old orchestral score, you would find that the drum parts are almost invariably written in the key of C, with the indication (as in the case of the horn and the trumpet parts) *timpani in C, or F, or B flat*, according to the key in use. Now, however, the custom in many scores is to write the real notes.

The side drum, or snare drum, consists of a wooden or brass cylinder across both ends of which are drawn skins or heads. Over the lower head are stretched several catgut strings or snares. These rattle against the surface every time the drum is struck, thus giving the instrument its characteristic sound. The value of this drum is chiefly that of producing military effects, such as that which Puccini has employed in the last act of "La Tosca." I have used it in many of my marches which have a military flavor, notably in "Field Artillery."

## The Knee-breeches Drummer

AMONG DRUMMERS there is a tradition that to become a really good drummer one must begin at a very early age with his "daddy-mammy" exercise. Many, even after long practice, never succeed in becoming first rate drummers. The good drummer first of all must have a fine rhythmic sense—a fine sense of accent. He must be as accurate and as prompt as a chronometer. More than this, he must be more than a mere pounder. One of the most difficult achievements is that of obtaining a fine crescendo and a fine decrescendo. I have employed this effect in my "Mars and Venus." It never fails to captivate the audience, when it is well done.

As the drum is the most fundamental and primitive of all instruments, any errors are easily detected by the audience. Some of the instruments of a combination may be out of tune. Some may come in at the wrong place. The audience may

(Continued on page 291)



LT. COMM. JOHN PHILIP SOUSA



## Catechism for an Hour's Practice

For Intermediate Grades

By ERNEST POWELL

1. *Question.* In what mood should you approach the piano for your daily hour's practice?

*Answer.* In a cheerful frame of mind, interested in making every minute count.

2. *Q.* Is there a guiding principle that will help you to make your practice hour really worth while?

*A.* To think before I play will guide me successfully through the hour. Thought is the important thing. The simplest five-finger exercise should have a definite meaning for me.

3. *Q.* How much time should be devoted to pure technic in a schedule of one hour's daily practice?

*A.* I should practice pure technic five minutes.

4. *Q.* What is technic?

*A.* It is the manner in which I use my hands on the keyboard. It is skill, dexterity, the mechanical part of piano playing.

5. *Q.* Are scales to be practiced every day?

*A.* Yes, I should play at least four scales every day. The following order is arbitrary but useful. Of the major scales, C, G, D and A may be practiced for half the week, E, B, F-sharp and C-sharp for the next half, C, F, B-flat and E-flat for the next half-week and A-flat, D-flat, G-flat and C-flat for the following. Or C-major and G-major, with their minors, may be studied for half a week, D-major and A-major with their minors for the next half and so on.

6. *Q.* How long should you practice scales each day in a schedule of one hour?

*A.* I should play my scales carefully for ten minutes each day.

7. *Q.* How much time should you de-

vote to your study (etude)?

*A.* Fifteen minutes.

8. *Q.* How should you practice your study?

*A.* I should take it through slowly, counting aloud, observing the fingering, the values of the notes, rests and touch marks. I should play it once counting aloud and then play it once without counting. I should then count it again, then play it without counting, and so on, increasing the speed as I gain freedom and ease but returning to the slow practice each day.

9. *Q.* How much time should you devote to your piece?

*A.* I should practice my piece thirty minutes each day. If I find it unnecessary to use the full thirty minutes, I should again return to my etude.

10. *Q.* How should you practice your piece?

*A.* I should master from the first all technical problems, including fingering, phrasing, scale passages, chords or embellishments. I should count my piece aloud once. I should then play it without counting as many times as I can during the time allotted to my piece.

11. *Q.* What should be memorized?

*A.* I should memorize my purely technical studies, all scales, major and minor, some special etudes and at least one out of every three of my pieces.

12. *Q.* At the end of the practice hour, how should you feel?

*A.* I should leave the piano in a cheerful mood, feeling that something worth while has been accomplished. This feeling should help me in my next work of whatever character. Joy in one's work is the key to successful accomplishments.

## RECORDS AND RADIO

By PETER HUGH REED

HAVING turned the little knob of our radio-combination over to the phonograph side, we have become so delighted with recent record issues that all our attention has been taken up with them; and the tenor of our reviews is by necessity made optimistic, since the music that we have recently heard has been the kind that repeats itself most favorably.

Listening to the "Second Orchestral Suite" of Bach recalled to our mind that he was only thirty-two when he took up his appointment as Kapellmeister to Prince Leopold of Cöthen. Strange to say, although he was never truly satisfied with this post, he nevertheless created some of his greatest music there. Such vital compositions as his Brandenburg concertos, his violin concertos, his sonatas and his suites (generally conceded to have been written at Cöthen) attest to the fruitfulness of that period.

Last year Columbia gave us a richly recorded set of the "Third Suite in D Major," the one containing the famous *Air*. This year they bring us a richly recorded set of the "Second Suite in B minor" in their album No. 168. Mengelberg, conducting his own Concertgebouw Orchestra in Amsterdam, renders this work in a faultless, dignified manner. It is the recording, however, that primarily enhances this set and places it above any existent one, not Mengelberg's reading which as usual is meticulous rather than inspiring.

Schweitzer finds preserved in the dance sections of Bach's suites "a fragment of a vanished world of grace and elegance. They are (he believes) the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The "Second Suite," written for flute and strings, requires a soloist of the first order. Fortunately the famous Concertgebouw Orchestra boasts an excellent flutist, to whom, however, the recording has been overly indulgent at times, thus marring an otherwise perfect balance.

## A World with Two Oceans

BRUNO WALTER, the eminent German conductor, arriving anew in this country in January to mount the podium of the New York Philharmonic Society, confirmed what some of us have thought, that he is a conductor as vital and distinguished as Arturo Toscanini. Comparisons, we all know, are odious; yet they are at times essential to establish a just appreciation. Mr. Walter and Mr. Toscanini share many fine qualities. Theirs is in common a purity of lyricism and profundity of poetic content. Like Mr. Toscanini Mr. Walter is never guilty of extravagance in either sentiment or effect; but, unlike the former, who often sacrifices feeling in his quest for orchestral transparency, Walter stresses the emotional, thus giving us more of the warmth and fervor of the music.

It is good to have Bruno Walter's appreciative reading of Wagner's "Siegfried Idyll" on records (Columbia discs 68011 and 68012), and likewise his genial reading of Mozart's "Eine kleine Nachtmusik" (Columbia discs 68016 and 68017). Neither of these works is unfamiliar to our readers; so it is not essential that we enumerate their qualities or their histories.

It is well, however, to recall that Wagner's "Siegfried Idyll" is one of the most enchanting cradle-songs ever written and one of the most notable contributions that any composer ever penned to the mother of his child. Mozart's "Eine kleine Nachtmusik" is a serenade in four parts, in character very much like a miniature symphony.

There is an infectious gaiety in the opening section of Mendelssohn's "Italian Symphony" which instantly claims us. It is full of abounding life and the cheerful, happy artlessness of the Latin race. There is no depth of thought here. Nor is it required to make us like this music. All is as it should be in a land of sunshine and green fertility. The spirit of *dolce fa niente* is quickened only by the rhythmic flow of the melodic line. We can believe that Mendelssohn enjoyed Italy, that he was happy and gay at all times, and that his reflections were never troubled by monetary worries or like anxieties of a mundane character; for his "Italian Symphony" is like a book of pleasant memories.

## Joy Free Flowing

WE ARE very apt to depreciate music like the Italian Symphony, forgetting that it is healthy to be gay, that it is well to permit our spirits an untrodden bath in the waters of such pure translucent melodies. Thought plays no part in our enjoyment of such music. It is only an emotional bath which we receive. And this once in a while is surely good for the nerves.

Mendelssohn conceived the idea of his "Italian Symphony" while in Rome in 1830. It is not the Roman spirit or thought, however, which inspired the work, unless we consider the *andante* movement—often referred to as the "Pilgrims' March"—as such. The third movement is perhaps the loveliest section of the symphony with its poetic feeling "of well-being, of calm, happy enjoyment." A Roman carnival inspired the last movement which is written in the gay dance form known as the *saltarello*. Mendelssohn was quite keen about this last movement. When at work on the symphony he referred to it as one of the most mature things he had ever done. Although he was in his early twenties at that time, he none the less had most of his best music already behind him.

The Hallé Orchestra, conducted by Sir Hamilton Harty, has performed the "Italian Symphony" for a Columbia recording (their album set 167). The reading is an ingratiating one, stressing the rhythmic buoyancy of the work rather than its sentiment. The recording—like all of those of the Hallé Orchestra—is excellent.

## The Faun's Afternoon

MALLARMÉ, the French poet, wrote a poem called *L'Après Midi d'un Faune* which inspired Debussy to write one of his loveliest and most beloved compositions.

Mallarmé's poem begins, "A faun, a simple, sensuous, passionate being, awakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs . . . or is the memory . . . but the shadow of a vision

(Continued on page 296)

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# Conditions Affecting the Development of an American Music

By DR. HOWARD HANSON

The Eminent American Musician and Composer

THE DISCUSSION of any subject we at times find it advantageous to discard the pre-conceived theories which have been handed down to us, no matter how convinced we may be of their validity, and attempt to examine our problem after it has been reduced to its most elementary state. Let us first, therefore, ask ourselves the basic question, "Has life a value?" We are speaking now, of course, of the deep fundamental value, of a value which goes beyond the gratification of any personal ambition, which touches the lives, not of the few but of the many, which goes deeply into the consciousness of the entire human race.

Certainly, music has never before played such a vital part in the life of the average man. With our theater orchestras, the radio, the phonograph, to say nothing of the symphonic and operatic organizations, it is almost inconceivable to think of our country stripped of the ministrations of the art of music.

In the field of education, music is being accepted more and more as a vital part of the general curriculum of every student. In the public schools and the high schools of this country are accepting music, not only for its influence on the few but for its influence on the many. Thus music has come to play an important part in the education of the average child. There has been a correlative development in the giving of opportunities to musically-gifted students who are to be the next generation of professional musicians. At the present time it is possible to go into a high school and find mass participation in music through singing and to find also in the same institution highly specialized participation in music by a select group of orchestral students who are able to cope with the difficulties of the classic orchestral repertoire with a large measure of success.

## The Sound Picture

EVEN IN THE LOWER levels of musical appreciation, such as, for example, the music of the average motion picture theater, we find the public distasteful with a mechanized version of music and patronizing those theaters which support an orchestra of living musicians. Again in the field of popular music we find a tremendous development from the raucous jazz of the old days to a more sensitive type of orchestration indicative of considerable technical development. That the public prefers this more "refined" type of jazz to the "vulgar" exhibition of ten or fifteen years ago will, I believe, be admitted without question.

A world stripped of music would be enormously less interesting and inexpressibly more dull. So it is a cheering prospect to note that music already has begun to take a rather important part in the lives of average men and women in every walk of life.

## The Creator or the Re-Creator?

MY NEXT QUESTION then shall be, "Since music is of such value, which becomes the more important to its vital development, the performer or the composer?" It would seem that the composer is, by all odds, the more important



Dr. Howard Hanson at work on the score of "Merry Mount," his grand opera announced for production next season by the Metropolitan Opera Company. It was specially commissioned for this purpose.

member of the musical profession. Beside him the performer, no matter how skillful and how necessary, fades into comparative inferiority. If reduced to elementary proportions, the question answers itself. It is obviously inconceivable that any conductor, no matter how great, could give a superlative performance of the Beethoven "Fifth Symphony" if there had been no Beethoven to write the symphony! No operatic star, whatever his capabilities could ever have risen to fame as an inspired Wagnerian singer if there had been no Wagner!

On the other hand, we are afflicted at the present time with such an epidemic of virtuoso worship, we have gone to such excesses in the deification of performers, that we repeatedly lose sight of the fact that, after all, a performer is at best only a re-creator. The great work of conception has already been done. What remains is merely the act of interpretation.

We would not belittle for one moment the importance of the interpretive artist. Certain conductors can bring to light the truly great qualities in the work of a composer, which work would otherwise remain unplayed and unheard. Nevertheless, it is apparent from the most elementary reasoning that the glorification of the performer at the expense of the creator is a perversion of the true attitude.

The corollary to my second proposition may meet with less hearty agreement. It is that, if the composer is the most important figure in the development of music, then, of necessity, any age must be known by the composers which it produces. In other words, the only permanent contribution that the twentieth century can make to the development of the art of music is through the composers that it produces.

It takes only a moment's thought to realize that the twenty-first century will

know us only in terms of the works that the composers of the twentieth century have produced. To the audiences of 2032 the glories of our famous conductors, of our inspired singers, will be dim memories. The only thing that can survive is the good music that we shall have created.

## Food for Genius

SINCE the history of the musical world is the history of its composers, it is, therefore, our duty to be keenly interested in the development of contemporary music, to give to it our full interest and our loyal support. For the listener, whether or not he realizes it, makes an important contribution to the growth of composition. An intense interest in creation on the part of the general public adds fuel to the creative fire. A cold attitude of indifference pours water upon a living flame.

Now those readers who have gone with me to this point will perhaps be willing to go one step further. If the musical responsibility of any age is directly concerned with the development of the composers of its own age, then it follows emphatically that every country is directly responsible for the development of the creative art within its own boundaries. Nothing could be truer than the French saying, "It is necessary for each one to cultivate his own garden." Each country is charged only with the development of its own resources.

May we not expand this point, even though it may seem obvious? The French nation is responsible only for the development of French composers. The Italian nation may be held responsible only for the development of Italian composers. The contribution that modern Germany makes to music must be made through its own composers. It has been so since the beginnings of musical history. It will be so when the last note of music is written. The musical contribution of any nation

at any time is bound up irrevocably with its treatment of its own composers.

Now, if this is a universal law, as I maintain that it is, is there any reason to suppose that the United States of America is any exception to this rule? America's contribution to musical art will be measured by the success or lack of success with which it contributes to the creative forces which make music. If America produces great composers, we are a great country musically. If we do not produce composers, we are a musical failure, regardless of whether we may or may not have a hundred orchestras, every one of which may be better than the best orchestra abroad! "It is necessary for everyone to cultivate his own garden." Are we, as Americans, cultivating our own garden or are we chasing will-of-the-wisps with gossamer wings and foreign accents?

## How We Have Erred

WE NEVER have discharged our duty toward the creative artist. We have been remiss in our duty toward the development of our own creative forces in music. Furthermore, we are guilty of betraying the greatest trust that any nation can have, the development of its own spiritual resources. It is high time that we put aside our pretty playthings, stay home and go to work.

May we look a little further into my theories as to what constitutes a vital interest in the development of the creation of music. To my way of thinking, the popular belief that one composer alone and unaided writes great music is a fallacy. The creation of a Beethoven is dependent, in the first place, upon the growth of a great belief in the necessity and importance of musical creation. It is the result of a tremendous growth of interest in the writing of music. It needs the stimulus of an audience, eager to listen to new music. In the second place, it needs a host of lesser Beethovens, of lesser composers, who, through their work, are constantly raising the potential creative power of the age. It needs these lesser men who electrically charge the air with the energy of their own creative thought, producing, thereby, the tension from which the great masters discharge the sparks of their own genius.

A decade or two ago we had almost the exact opposite of this ideal condition existing in this country. The interest of the mass, even of the professed music lovers, in the production of new music was practically nil. Where it did exist, it was apt to take the form of a slavish adoration of music from across the seas, with little discrimination and small sense of value. Even ten years ago, the native composer was fighting in an atmosphere of apathy on the part of the audience and distrust on the part of the managers of its musical organizations so chilling that a less sturdy plant would have long since died.

## The Encouragement of Misfortune

BUT THE American composer has proved a hardy perennial. In spite of discouragement he has marched ahead confident in his mission. In the last ten



years the cause of creative music has enlisted the enthusiastic following of many brilliantly talented and gifted young composers. With the addition of these new shock-troops to the old army, the line of the opposition has wavered and, in many instances, capitulated. Excellent works by American composers have appeared on the symphonic programs of every orchestra in this country, and, in the past five years, many compositions have found their way abroad where they have been played with success in Germany, in France, in Italy, in Holland and in England. The old devotees of the dogma, "There are no American composers," are overwhelmed by this new interest. The air has become charged with an electricity of creative power. The necessity for self-expression, for the expression of our own ideals and our own aspirations, suppressed for so long, has suddenly burst forth.

But the battle is not yet won. In spite of the fact that the attitude toward the American composer has changed to an almost unbelievable degree in the past ten years, there still exist strongholds where the old attitude of apathetic indifference persists. It is still possible for an audience, in certain cities of our country, to listen week after week to concerts including in their make-up the performance of second-rate contemporary works from abroad to the entire neglect of superior works written by composers of their own country.

There is only one just attitude. Every organization, chamber music, choral, orchestral or operatic, which exists in America, supported by American money and ministering to American audiences, has, as its first duty toward contemporary music, the performance of the best possible works of American composers. From the works produced certain will attain distinction by virtue of their superior excellence. Such works will become America's contribution, not to the music of its own land alone but to the music of the world. In the same way, each country will nurture for itself its own composers, and the best fruit of such nourishment will rise above the national and become international. These works will constitute what may be truly termed an international literature of music.

#### *In the Manner of Socrates*

A FEW questions, according to the Socratic method, would possibly clarify matters. *Question No. 1.* Should works by contemporary American composers be substituted in place of the accepted classic repertoire? Emphatically "No"! There are compositions which have come down to us from the past of such superlative quality as to justify the title "masterpiece." These works, whether they be by the German composer, Bach, by the Russian, Tchaikovsky, or by the Italian, Verdi, have transcended the boundaries of nationalism and belong to all of

us. This music is truly international and belongs to the repertoire of musicians in every land. *Question No. 2.* If therefore American works should not be substituted for the classics, how should they be included on programs (inasmuch as performances of works in larger forms are necessarily limited in number)? Since, in order for us to keep musically alive, it is necessary for us to devote a portion of our time to the hearing of contemporary music, a program for a symphonic season which contained only works of the past would be as unwise as a program which consisted of nothing but contemporary works. Of the contemporary works which are played the selections should be made as follows: a just proportion of the time devoted to new works should be given to foreign works which have proven their worth to such a degree, in the respective countries from which they come, that there is little or no doubt but that they form an important addition to modern literature; and another just proportion should be devoted to the production of the best available works by American composers. The using of our orchestras for the trying out of mediocre foreign works, for the trying out of unproved foreign works, is to be decried. Each country should constitute itself a proving ground for its native music; and America should be no exception to this rule.

#### *Far-Fetched Comparisons*

QUESTION No. 3. Is it possible that the fact that certain of our conductors do not play but a very small amount of American music is due to the contemporary products of the American composer not being worthy to be placed on program side by side with the contemporary works of foreign composers? It is important to emphasize the fact that the comparison of a contemporary work should be made on the basis of strict comparison with contemporary works from abroad. It is obviously unfair to compare a modern American work with a work by Beethoven. In the first place, it is very difficult to evaluate a contemporary work. It takes long years before even a masterpiece proves itself to be so. Obviously, therefore, to compare an overture of Leo Sowerby with an overture of Weber is a comparison without point. If Mr. Sowerby's works are to be compared at all they must be compared with contemporary works of other young American composers and with contemporary works of other young foreign composers. In this way only will the comparison have significance.

There was a time when some conductors were indiscreet enough to say that they did not play American music because they could find none to play. It might be observed that these conductors were of foreign birth and foreign training and, in many cases, had never taken the trouble

to find out whether or not their pronunciation were true. In some cases the conductor was only indifferent and apathetic as far as the American composer was concerned. In other cases he was not only apathetic but distinctly hostile. It is difficult for a person to find anything if he is hunting with his eyes shut. This describes rather accurately the attitude of some of our conductors in the past.

Whether or not their attitude was based on fact or merely on prejudice is now an academic question. At the present time, only a very biased individual would make such a statement, for the reason that there is already a fairly large literature of American works that has been played by at least a half dozen different orchestras in this country and, in many cases, abroad. Certain works have been played by almost every orchestra in the United States and have received foreign performances in Rome, Paris and Berlin. In an article entitled, "A Forward Look in American Composition," written in 1924, there were listed twenty-seven works by American composers, which had been played by at least four of our orchestras between the years 1919 and 1925. Dr. Daniel Gregory Mason in his extraordinarily illuminating book, "Tune In, America," brings the list up-to-date, adding ten new works which have received repeated performances in this country.

#### *As Well Deny the Sun*

IN THE FACE of this practical testing it seems ridiculous for anyone to say that there is no American music. It may be possible for a composer by means of political influence, friendship or the like to secure a performance of his work by one or two orchestras. But, if a work is performed again and again by orchestras in every part of the country, one is forced to admit in honesty that there must be something in the work that leads to these successive performances. It is, of course, possible for an unsympathetic conductor to repeat the time-honored remark of the farmer who saw his first giraffe, "There ain't no such animal." This is possible, but it is obviously unfair and unjust.

Conductors who do not take an interest in the performing of the best of American music are being false to their duties toward their audiences. Every symphonic audience in America should have the privilege of hearing the best music that is being produced by the composers of its own country. No conductor, no matter what his nationality or personal preference may be, has any right to deny his audiences this privilege. He may argue that he does not wish to use the time of the orchestra for experimental purposes; but to say that a work which has had a dozen successful performances by various orchestras is in the experimental stage is to stretch the truth a little beyond the breaking point.

*Question No. 4.* Do you find any indi-

cation in this country of the continued existence of indifference or antagonism toward American music? On the whole, there is so much more interest in American music than there was even ten years ago, and this interest is growing at such a rate of speed that I, for one, have no hesitation in predicting that the advent of a great age of musical creation in America is already beginning. However the old feeling of antipathy is still, to some degree, existing.

#### *Orchestral Initiative*

AN INVESTIGATION of the comparative representation given to contemporary American works on the symphonic programs of this country would lead to the conclusion that, in general, the orchestras of the west are more progressive, more pioneering and more interested in the development of an American art than are the organizations of the east. An exception to this general statement must be made in the case of the Boston Symphony Orchestra which, both at the present time under Dr. Koussevitzky and before him under Pierre Monteux, contributed splendidly to the development of American music.

*Question 5.* Should one be optimistic or pessimistic regarding the present indications of the development of an American music? It is impossible for anyone who reads the signs of the times not to be optimistic. When we see the number of American works which have become a part of the regular repertoire of many of our orchestras and which have found their way abroad, when we see the number of talented young composers who are working with seriousness and with determination to express the musical consciousness of their own country, it is apparent that a new day in the creation of American music is now dawning. I firmly believe that the next twenty-five years will see the growth of such a group of American composers that the apathy of the past will be forever killed and America will go forward to the expression of her highest aims and her noblest aspirations through the musical genius of her own composers.

#### *SELF-TEST QUESTIONS ON DR. HANSON'S ARTICLE*

1. How may the citizen in the small town help the American composer?
2. What in late years has been the change in attitude toward the American composer?
3. Construct a program which represents with equal fairness classical and contemporaneous works.
4. Why is it fallacious to compare present-day composers with the old masters?
5. What orchestras have particularly encouraged the American composer?

## Publicity for the Small Town Music Teacher

By A. V. THOMAS

How can I get a start? This is the question asked every year by thousands of young teachers opening their first studio. What is the procedure in making myself known to the legion of mothers and fathers with children ready to begin the study of music?

In answer to this question I shall set down a plan of campaign that returned good results in my own case, and gave very good results to a friend of mine in another neighborhood.

I first approached the manager of the neighborhood music store. He agreed to use music wrappers furnished by me on all outgoing copies of vocal and piano music.

Next the local printer was visited. It was found that for six dollars he could supply me with a thousand wrappers, eighteen inches by twelve. One half the wrapper was given over to an advertisement of the music store; the other half was used for the furthering of my own interests.

Next I called on the manager of our local "movie" show. For five dollars he agreed to run a slide on his screen at each intermission for two weeks. As this little show had a good attendance drawn from the locality, I considered that the results would be well worth the outlay.

Calling on my grocer, I procured ten white cards containing various announce-

ments. The backs, however, were perfectly clean and glossy white. So, taking a pencil, I drew a carefully worded advertisement on each of them. Filling in the pencilled outlines, I had ten good black and white cards. These I placed in the windows of my grocery, butcher's shop, drugstore, and other places at which I dealt. The storekeepers were willing and anxious to cooperate with a steady customer.

Last of all I visited a downtown piano store. After much conversation, he agreed to place in all of his advertisements the announcement that, with every piano purchased from him, the purchaser was en-

titled to ten free lessons from me, following this by a brief list of my qualifications. For this added inducement to the purchase of his pianos he paid me the sum of five dollars a piano. The fee was small, but at the end of the ten lessons, the child would be in need of a teacher. As the child had already become familiar with my methods of teaching I usually succeeded in keeping him.

I later continued my slide at the theatre on alternate months, and changed my card in the store windows every two months to avoid monotony. I am convinced that a good teacher need not suffer from lack of pupils if he follows the above hints.





WILLIAM WESTENHOLME

DR. ADAM GEIBEL

FRANCES MCCOLLIN

EDWARD BAXTER PERRY

EDWIN GRASSE

# Are the Blind Superior to the Seeing in Hearing?

A Much Discussed Question Reduced to Scientific Measurement by a Noted Expert

By JACOB KWALWASSER

LITTLE over fifteen years ago Dr. Carl E. Seashore of the State University of Iowa conducted an experiment with sixteen blind students at the Iowa State College for the Blind, at Vinton, Iowa. He measured them in their localization of sound, discrimination for intensity of sound, discrimination for lifted weights, for passive pressure, for active pressure and for spatial space. He then compared the scores earned by these sixteen blind students with scores earned by fifteen school students, chosen at random, from the Iowa City High School on the same tests enumerated above. The ages of the blind students ranged from sixteen to twenty-six and of the seeing from fourteen to nineteen. In selecting the blind, only those were chosen who had been fully blind for more than five years, and were generally otherwise both mentally and physically sound and who were of high school grades."

Slight differences on the individual tests were found. In some measures, the blind were superior to the seeing and in others the seeing were superior to the blind. But there was no "significant constant tendency in the records to favor the blind or the seeing." In other words, the blind and the seeing "under the circumstances are, on the whole, equally sensitive to direction of sound, intensity of sound, lifted weight, passive pressure, active pressure and tactual acuity."

## Wise Users of Wealth

THE best of the writer's knowledge this generalization of relative equality in sensory discrimination has never been questioned nor disturbed by his studies. Yet we are all aware of the fact that the blind are superior in their ability to use their touch, hearing and other senses for guidance. If we accept Dr. Seashore's generalization of equality, we may still explain the superiority of the blind in touch and hearing by showing that even though the blind are not endowed with more capacity than the seeing, they acquire better use of these faculties than the seeing. This is, in fact, the very explanation presented by Dr. Seashore. To paraphrase it, we might say that the two groups are in possession of the same amount of psychological potential but that the blind make better investments of their "wealth" and realize more in return.

In the spring of last year, Mr. C. A. Hamilton, Superintendent of the New

York State School for the Blind, at Baitavia, gave us permission to do some testing with the newly constructed Kwalwasser-Dykema Music Tests. We measured approximately seventy-five boys and girls ranging in ages from twelve to eighteen. The eight music tests measured were tonal memory, quality discrimination, intensity discrimination, tonal movement, time discrimination, rhythm discrimination, pitch discrimination and melodic taste. We then added an individual test measuring lifted weight discrimination.

## High Scores in Music

WHEN WE compare the scores earned by the blind on the music and weight tests with those published in the Manual (based upon earned scores of some five thousand grade and high school students of approximately the same age range) we find that the blind are superior to the seeing in every test which we gave them. Without a single exception, the scores are uniformly higher. In weight discrimination, tonal memory, quality discrimination, time discrimination, rhythm discrimination and melodic taste, the superiority of the blind is overwhelming. In the remaining traits, though the blind are superior, they are not significantly so. The accompanying table is of particular interest:

TEST	MEAN	SIGMA
Tonal Memory		
Blind .....	17.48	2.96
Seeing .....	15.88	2.85
Quality Discrimination		
Blind .....	22.77	3.07
Seeing .....	21.39	2.72
Intensity Discrimination		
Blind .....	22.55	2.76
Seeing .....	22.10	2.81
Tonal Movement		
Blind .....	18.77	6.35
Seeing .....	17.71	5.04
Time Discrimination		
Blind .....	18.29	1.05
Seeing .....	17.63	2.93

This very significant article is probably the first scientific exposition of a subject quite as interesting to the seeing as to the sightless. Institutions for the Blind, everywhere, make a specialty of musical instruction.

Rhythm Discrimination		
Blind .....	18.87	2.57
Seeing .....	17.32	2.48
Pitch Discrimination		
Blind .....	26.50	3.97
Seeing .....	26.09	4.31
Melodic Taste		
Blind .....	14.52	3.12
Seeing .....	13.47	2.66
Lifted Weight		
Blind .....	29.09	3.78
Seeing .....	27.18	3.70

By statistical procedure, it is possible to discover the magnitude of the differences in scores just presented. Whenever the statistician speaks of a "significant difference" existing he has a very definite relationship in mind. He has found a difference in scores that is not likely to occur by chance or by accident. The difference must be so great that it is certain not to occur more than once in one hundred or more chances. The differences that we have found are such significant differences, and are likely to occur but once in four thousand chances.

## What One Does with What One Has

WE HAVE dealt at some length with our findings, for they appear to be in direct opposition to those presented by Dr. Seashore. If we employ the analogy of capital and earnings again, in the light of the second investigation, we are obliged to conclude that the reason the blind earn more on their native auditory and muscular equipment is because they actually have more capital invested. Dr. Seashore believes that it is necessary to factor out such considerations as training, experience, and special skill so that his tests will be "elemental."

However, a disembodied innate capacity, free from environmental influences, has never been isolated by the psychologist, and, as a matter of fact, a genuine "elemental" test is impossible of construction.

While we may wish to measure one's potential native endowment occasionally, what we usually actually do is to measure the use one makes of his native endowment. In other words, how much talent one possesses is commonly revealed by the use one makes of one's talent. The tester hopes that the subject will reveal the maximum amount of talent he possesses; but the tester also knows that this amount will approach the maximum but that it will not equal it. In the end we are not dealing with potentialities; we are dealing with actualities.

## Nature or Nurture?

IF WE admit that innate capacity is an abstraction and impossible of measurement without environmental influences helping or hindering the psychologist in his attempts at evaluation, we are ready for the second major problem. The writer maintains that the blind are not only superior in general musical ability but significantly superior on the nine objective tests. The question arises promptly, "Is this superiority due to better equipment, better use of equipment or both?" Such a discussion belongs more to the field of biology than psychology. This nature-nurture problem is constantly being approached from different angles. Are the blind superior in addition to compensate for their absence of vision? Were they born with better hearing or did they acquire better hearing as a result of their visual affliction?

It is quite unbelievable that these blind children were born with superior auditory and muscular equipment. (Incidentally, many of these blind subjects were not totally blind; but they were all educationally blind.) It is equally unbelievable that total dependence upon the sense of hearing fails to develop finer skill in its use. It is not inconceivable, however, that judicious use may even improve the organs of hearing as it improves the efficiency of auditory operations. Are we potentially capable of acquiring more auditory and muscular discrimination? My findings lead inevitably to an affirmative answer.

## SELF-TEST QUESTIONS ON MR. KWALWASSER'S ARTICLE

1. Name five tests in which the blind show superiority over the seeing.
2. What is meant by a "significant difference"?
3. Why is it practically impossible to measure potential native endowment?
4. What is meant by the "nature-nurture" problem?



# Getting the Most from the Metronome in Piano Study

By JOSEPHINE MENUEZ

FEW PEOPLE, either teachers or students, make any real use of that indispensable adjunct to piano study, the metronome. Some use it for technic alone, usually for velocity work, and others to obtain the tempo in an occasional piece of the same nature. But it is a rare teacher who uses it for all grades of pupils, and for both studies and pieces.

The item of cost is usually the reason for this neglect. All music teachers know how difficult it is to persuade the parents of prospective pupils to pay a fair price for lessons; and the additional cost of the metronome often seems to people of moderate means quite prohibitive. However, people can usually be persuaded to buy anything they really need, and parents must be convinced that this queer-looking device will be a real help to the student and that it will be used regularly, like the washing machine or the electric sweeper.

Once the metronome is obtained there are certain points to be considered in regard to its proper use. The tempo indicated on the music is usually too fast for students to practice by. This is due to the fact that the composers of teaching pieces are seldom men who have had any practical experience in working with young children. As a result the tempo indicated on the published copy is not that which comes easy to a child but that which is convenient for the composer who is possessed of a much more facile technic than a young student.

## The Practice Tempo

THE PRACTICE tempo should usually be considered slower than the playing tempo. We must learn to walk before we can run; and young children, beginners especially, in order to play correctly, must perform at what to the average adult seems a snail's pace. It is a big task to train a pupil to see notes, rests, dots, finger marks, and all the other signs and symbols which are before him

on the printed page; and this cannot be done if he insists upon rattling off his pieces in a tempo suited to an adult. This slow tempo, which should usually range from M. M. ♩ = 72 to M. M. ♩ = 92, at the start, can be gradually increased as the student acquires proficiency, until he reaches the proper playing tempo. However, the pupil should be able to play the piece fairly well, counting the time, before he uses the metronome, as this at first will tend to distract his attention.

The teacher should bear in mind that it is very difficult for young children to play more than one note to a beat, and the tempo for practice should be regulated accordingly. For example, in the Schmidt "Preparatory Studies," the exercises are given in sixteenth notes, and this should be the unit for practice. The pupil plays one note at each beat, the metronome set at ♩ = 92. In more advanced work, such as the Gurliitt and Czerny studies, two, three, or even four notes can be played to one beat.

Since the same applies to pieces, it might be well to illustrate by a few standard numbers generally used by music teachers. In *May*, by Behr, should be both practiced and played at ♩ = 92. In *Meadow Brook*, by Krogman, the left hand part is almost entirely in eighth notes; therefore the tempo will be ♩ = 92. The pupil should be required to count four half beats for the half notes at the end, and eight for the whole note. This tempo is good for both practice and performance.

## Two Notes to the Beat

THERE ARE some exceptions to the rule of playing one note to a beat. For instance, in *Airy Fairies*, by Spaulding, the metronome should be set at 72 or 80 for a quarter note, and the pupil should have special drill in playing the eighth notes, giving a strong accent to the main beat.

Another thing which the teacher should

always bear in mind is that tempos may vary a few degrees in different children. The lively, talkative child will require a faster tempo than the slow, quiet one; and, while the teacher must guard against too great speed with the one, using the metronome as a check, the other will receive the help he needs in acquiring a velocity which is not a natural part of his make-up. For example, in *The Robin's Lullaby*, by Krogman, some children will be content to play the piece at ♩ = 92, with the middle part at ♩ = 108; while others like ♩ = 108 and ♩ = 120 better.

Convenient tempos for general use are the following: 52, 60, 72, 80, 92, 108, 120, 132, 144, 152, and 160. A range of from 72 to 120 is usually sufficient for young pupils, as it is best to wait until the child is nine or ten years of age before attempting velocity work. Unusually precocious pupils are, of course, exceptions, and should be treated as such.

It is better not to pay much attention to the tempo markings of *presto*, *allegro*, *andante*, and so forth, on the metronome, as these terms are very elastic, and often vary greatly with both composition and performer.

## Acquiring Velocity

IN MASTERING *Tarantella in A Minor* by Pieczonka (a number requiring considerable velocity), a pupil who is a slow reader will start at about 120 for an eighth note, working gradually up to about ♩ = 152. At this point the unit is shifted to a dotted quarter, which makes it ♩ = 72 or 80, giving three notes to a beat. After the pupil becomes proficient at this tempo, the speed is gradually increased until he is playing as fast as he can without mistakes. A good reader can start with ♩ = 152, changing after a few lessons to the two beats a measure. The speeds of all numbers requiring much velocity vary greatly with different pupils to whom it is well to give

a certain leeway in the matter of tempo. It should also always be impressed on the pupil that the metronome has no feeling and does not mind in the least if an occasional beat is missed in finding a note or in slowing up in a difficult passage.

## When Rubato Rules

THE OBJECTION, sometimes heard, that using a metronome tends to make a player mechanical is not founded on facts. Indeed, the students who play the most artistically are those who have been the most faithful in the use of the metronomes when learning their pieces. As they become more advanced, however, this use can gradually be discontinued. For, having acquired a good sense of rhythm and a habit of slow, careful practice, it is easy for them to cultivate the more rubato style in compositions where it is required. Even young pupils can be trained to retard or accelerate, or even to disregard the metronome entirely when interpretation requires such free treatment.

The use of the metronome is a matter that requires real study. The teacher must observe and experiment continually, bearing in mind the fact that piano playing in the foundational stages is largely a matter of science. But, once he has taught the pupil to "put the right finger on the right note at the right time," as Rubinstein once expressed it, he will have the satisfaction of building on this solid foundation such a structure as will in time produce the well-rounded artist.

## SELF-TEST QUESTIONS ON MISS MENUEZ' ARTICLE

1. Why are the tempo indications in pieces usually not practicable for the pupil?
2. What note value should be considered as the unit for counting?
3. How may the metronome be a means toward acquiring velocity?
4. When may the use of the metronome be omitted?

# Shoot Straight at the Target

By ARTHUR OLAF ANDERSEN

IS THERE enough concentration in our study these days or do we direct our attention into so many channels that the ultimate attainment of one big purpose is prevented? To do one thing superlatively well, so thoroughly and earnestly that it becomes the vital thing in life, is the only way to become an artist.

Not long ago a lady came to the conservatory and enrolled for piano and theory. The following week she added violin instruction and two days after, trumpet and voice lessons. But, when she attempted to sign up for weekly lessons upon the organ, the president of the school called her into his office and wanted to know what it was all about. It seemed that the lady had been in China and was intending to return to teach music. She felt that she would have to be a whole musical conservatory in herself, as her experience had brought out the fact that

there were very few music teachers in the Orient and much demand for instrumental instruction.

## A Heavy Schedule

THE PRESIDENT shook his head ominously, but since her reason for desiring knowledge concerning each of these instruments seemed plausible, and since the conservatory advertised instruction in all branches with no restriction upon the number any one individual might study, he could offer no objections.

The result was a calamity! The lady could not practice sufficiently on any one instrument to do justice to herself or her teachers. She had so many lessons that she had to be at the conservatory every day in the week. She was constantly mislaying her time schedule so that she lost lessons. She became irritable and nervous and finally withdrew from the conserva-

tory. The moral of her experience is not at all difficult to grasp. She meandered along the way instead of pursuing one major study and consequently failed to reach any goal.

## Dissipating Energy

MANY A STUDENT wants to divide his effort between the one thing to which he is actually suited and some other form of musical expression, a doubling up that never results satisfactorily, for his attention is distracted and a great deal of precious time and energy wasted that could be expended to better advantage in perfecting the main objective. This does not mean that a piano student should study only the piano, for there are a number of tributary branches of work in connection with pianistic musicianship that go hand in glove with it and are as necessary as

the actual digital work at the keyboard. Without such branches of study as harmony, harmonic analysis, solfeggio, form, canon and fugue, and even orchestration, the student is simply and wholly a mechanical player and will always remain so.

It is wise for the musician to keep in mind the rules to study anything at all, everything that pertains to advancement in the one main endeavor and to concentrate upon using the material studied in promotion of and application to the instrument he has chosen. If he takes his work seriously and gives it the necessary time and attention he will find himself altogether too busy with and too interested in his own work to meander through other fields where it may seem pleasant to stroll but where, after all, he does not belong.



# The Marimba-Xylophone

By CLAIR OMAR MUSSER

*Clair Omar Musser, internationally famous concert percussion artist, who has spent more than twenty years in the study and playing of the marimba (or xylophone), discusses this instrument.*

FIRST, let us consider classification. There are countless people who have been erroneously informed as to the relationship between the marimba and its colleague, the xylophone. Today there is absolutely no difference whatsoever between the two instruments. *Xylophone*, derived from the Greek words, *xylo*, meaning "wood," and *phono*, meaning "sound," has been the popular name of this type of instrument on the North American continent, while, in the Central and South Americas, instruments of similar design were called *marimbas*. Centuries before the coming of the Europeans, this type of musical instrument was the national instrument of the country which is now Guatemala. Their instruments were such as "Webster" types as the xylophone; but by no means were these people the pioneers and innovators of this type of instrument. During the time of the Aryan immigration through India, 2000 years B. C., the Hindus and the Siamese, as well as the Chinese, were playing a musical instrument resembling the marimba. This instrument was called the "ranat" (to which there are many analogues in China and Japan) and was tuned to the Chinese diatonic scale, the tones of which may be roughly represented by our F, G, A, B, C and D. It was during the reign of Confucius (d. 478 B. C.) that these instruments were enlarged to over twenty bars. All though the beginning of the Christian era they shared popularity with ancient stringed instruments.

## Early References

AFTER we have literary reference by Fortunatus of Poitiers (d. 609) to a characteristic instrument similar to the "ranat" used by the bards in Scandinavia and Northern Germany. The instrument was redesigned and called the "glockenspiel." Later in the seventeenth century this instrument was made to substitute metal bars for the sound elements; and the name "xylophone" was adopted for wooden bar instruments. The exceptional progress of the Central American Indians in developing the marimba was due to their access to the woods to be found abundantly in their forests. The female "hormingo" tree, which is a species of the rosewood used in the instruments of our present day manufacture, grew abundantly in the territory which is now Guatemala. Their instruments were not unlike the picture of those made in Europe, and very soon discovered and applied the laws of resonance. These resonators throughout the last two centuries have been made of fine cedar. The instrument migrated to Mexico, Central America and Africa. The African instruments are still in a primitive state and employ gourds or calabashes as resonators. Various and weird effects have been produced by the artisans who have been manufacturing this type of instrument. Over small holes at the bottoms of the resonators a small dried skin, membrane or diaphragm has been stretched. This gives off a queer buzzing sound as the instrument is being played.

## The Drummer Increases His Scope

ABOUT fifty years ago American musical instrument manufacturers began making the small xylophone as a trap instrument for the drummer. These first instruments were similar to the European xylophone and were made of various woods—maple, rosewood, cocus, and so on. The scale was our diatonic with Bb added. While Henry Ford was busy making his first horseless carriage, fine woods were imported and new methods of tuning were devised. Due to the resistance of the felt upon which the bars were mounted, together with the inertia of the thick key, the instrument gave off a crisp musical tone of short duration. It was at this time that the vaudeville stage was coming into its own. Due to its



A PRIMITIVE MARIMBA OF THE DARK CONTINENT

*Will this be the costume of the well-dressed musician of the future?*

novelty the instrument gained a wild-fire popularity. The colorful showmanship of the performer on the xylophone and the gymnastic effects of the dexterous player placed the act much in demand. The public applauded, and why? Simply because of the novelty of the instrument and the showmanship of the player. That was a few years ago. Today things have changed; the radio has educated the public to good music, quality, tone and expression. The vaudeville stage has reformed and presents, for the most part, artistic entertainment. The wild xylophone racket has taken the detour with the slapstick and the "bicycle-act."

While all this was going on, the American marimba made its debut. It was classed as an instrument akin to the xylo-

phone but was at first quite distinct from it. Its characteristic resembled the Central American instrument, especially in tone. The chief features were the thin bars of the keyboard mounted on a suspended cord above the resonators, giving the bars more elasticity in vibration. Softer mallet heads were used for playing, and soon the effects obtained began to resemble an organ in tone.

The race was on—marimba versus xylophone. The manufacturers gradually forced a compromise. The finer xylophones embodied the features of the marimba and the large marimbas incorporated the finer points of the xylophone. The final result was the finely-tuned percussion instrument of today bearing the name, "marimba-xylophone," the creation of the leading acousticians and sound theorists of the twentieth century.

## Quieting Jangling Overtones

WHY DO some orchestral conductors and fine musicians tremble at the word "marimba" or "xylophone"? Simply because they have not heard the new instruments and are unaware of their fine tuning and quality of tone. The theorem of the great French mathematician, Fourier, has shown mathematically that the tone of a wooden bar upon being excited into periods of vibration is a common sum of simple tones. This composite mass of musical tones, of which one is the fundamental and the others the partials or parts of a tone, has been mathematically analyzed and purified by modern methods of tuning.

In the old methods of tuning, the bar, upon being struck by the mallet, gave off inharmonic secondary partials that were nearly as prominent as the fundamental tone. These upper partial tones corresponding to the simple vibrations of a compound motion of the air were perceived synthetically, even when they were not perceived analytically. Due to their inharmonic characteristics they not only clashed with the fundamental tone of the compound but were dissonant in their relation to the temperament of the scale of the instrument itself. This manifestation caused the layman, as well as the critic, to condemn the instrument as being "out of tune."

All this has been overcome by modern science. These partials are now perfectly tuned to the fundamental tone of the compound. They have been made harmonic intervals in themselves and are not analytically perceived except by direction of attention. The ideal instrument of this type is four and one-half octaves in register, starting with the first C below Middle C on the piano and extending to G in the fourth octave above Middle C. When the proper soft wound mallets are used in the low register the tone coloring is most appealing and greatly favors that of the organ. Specially vulcanized mallets bring out a sonorous as well as a staccato tone in the entire register.

Standard compositions of the masters, both of the old and new schools, lend themselves to a faithful interpretation. Chopin's works are suited to this instrument. Chopin, in a letter to Franz Liszt, explained that his right hand played the solos of his compositions and his left



CLAIR OMAR MUSSER AT THE SUPER-MARIMBA WHICH HE HAS PRIVATELY CONSTRUCTED

(Continued on page 294)



# The Piano Class Teacher and the Parent

By HOPE KAMMERER

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THERE ARE many communities, particularly small towns, where one finds an exceptional love for and interest in music. If we trace the source of this, it is often discovered to be the piano-class teacher. She is the nucleus from which radiates appreciation for the art; she is the real center of culture. Sometimes this influence is quite unconscious on her part, and she would be surprised when given credit for it; often it is conscious, but exercised in such a quiet way that people are unaware of the source of their enthusiasm. In other cases, in which her personality is more aggressive, the teacher is admittedly the leader in most of the musical activities, and the authority on all musical questions.

How does she bring this about? The wise piano-class teacher realizes that in order to achieve best results with her pupils, she must have the full understanding and coöperation not only of her pupils but of the families of her pupils. In fact, she is not only teaching the children but also educating the parents. In order to do this well, she must needs realize the different types of parents with whom she has to deal.

Roughly speaking, parents may be divided into three groups: first, the indifferent type, who know nothing about piano study and care less; second, those who know nothing about piano study but are ready and willing to learn and coöperate; third, those who are willing enough to coöperate but have many preconceived notions of how piano should be taught— notions that are quite contrary to those of the teacher.

Someone asks, "Why should the teacher need so much understanding and coöperation from the parent? It is not necessary for other types of school work." The sooner parents realize that the piano lesson and school lesson are not at all comparable the better. The teacher could show them the following figures. Johnny has an arithmetic lesson every day, for half an hour, under his teacher's guidance in school; this makes a total of two and one-half hours a week. Johnny is assigned home work in arithmetic every day which takes about fifteen minutes, and is done by himself *under his parents' control*; this makes a total of one and one-fourth hours a week. In contrast to this, Johnny has a piano lesson once a week for an hour, under his teacher's guidance. He is assigned practice at the rate of about a half hour a day, to do by himself at home, where he is *under his parents' control*; this makes a total, including Saturday, of three hours a week.

It can readily be seen that the responsibility of the parent in the case of the piano lesson is three times as great as in the case of the arithmetic lesson. In that one hour a week the piano teacher has to furnish enough new work and enthusiasm to carry the pupil through three hours of practice till the next lesson. I wonder how many arithmetic teachers could do this! I wonder how many subjects are sufficiently interesting to enable the pupil to do this!!

## Parents' "Home Work"

LET US consider the first type of parent, the parent that shows no interest. One of the reasons some parents belong to this class is simply because they are

under the impression that the piano "home work" can be treated in the same way as the school home work. A circular letter giving such figures as those above will speedily undeceive these parents and change their attitude. Another reason is that some parents do not realize what a tremendous effect their interest has on the work of the pupil. Their attendance at recitals and demonstrations would be a good investment. A

glance over the little faces taking part tells easily which children have parents in attendance and which have not. The teacher easily

knows, beforehand by the zest or lack of zest with which the preparatory practicing is done. Again, it is often easy to turn a persistently indifferent parent into an interested one if Johnny is given some special stunt to do at a recital. He will talk so much about it at home that the parent will attend the function out of sheer curiosity. The pride felt at the performance of the young hopeful will quickly put to rout any indifference.

Just what information is it that the teacher needs to supply the parent? There is much—an outline of her method, her objectives, and so on. But chiefly must the teacher and parent understand each other as to practicing. Points regarding practicing and progress will be outlined later in this article.

In the meantime let us consider how best to pass all this information to its proper destination, particularly to the second type of parent. This is the parent who knows her own ignorance, is willing to learn and will make most use of all information.

## For the Parents Who Wants to Learn

(1) IF THE parent is able to attend the lessons, this is undoubtedly the best way, but the lessons must be attended regularly, not spasmodically. A little knowledge is a dangerous thing. It is better for the parent not to come to the classes at all than to have a smattering of unconnected ideas with which she is apt to confuse the child.

(2) There are many parents whose duties make regular attendance impossible. Mimeographed or printed letters sent to them through the pupils, from time to time, short and to the point, are most helpful. The teacher, when she took the normal course in piano class methods, was doubtless equipped with specimen letters to guide her.

(3) Practice slips, made out in advance

by the teacher, containing full instruction as to what to practice and how to practice it may be given to the pupils at each lesson. Particularly are these useful in the case of very young pupils. On these slips additional information regarding methods and so forth may also be inserted.

(4) Recitals, demonstrations and open classes, at which the parents are present, furnish a good opportunity for explanatory remarks by the teacher or by someone deputed by her.

(5) The personal touch is also important. Calls at the

home, over the telephone, or individual notes written in the practice book or separately, take up a good deal of the teacher's time, but are well worth while.

(6) The report form, whether it be monthly, bi-monthly, or each semester, is a useful means of supplying additional information.

The third type of parent, the parent with preconceived ideas is easy to cope with, once you know what the precon-

ceived ideas may be. Circular letters to clear up these "good!" old fashioned notions might well be a part of every teacher's equipment. Of the chief points on which light is needed several regard practice. (1) It is not wise to make a beginner practice as much as two hours a day. He needs little practice and frequent lessons. Fifteen minutes is plenty. Some ambitious parents, in spite of instructions to the contrary, have forced their children to practice long weary hours, under the impression that the longer the practice, the greater the progress. They have succeeded only in killing joy and interest. Of course, there are exceptions to every rule, but it is the average child we are discussing.

(2) It is not necessary to keep pupils away from their lessons because "Johnny was not able to practice; so I thought there was no use his coming to the lesson." Parents need to realize that there are other things being done at the lesson besides hearing practiced work. There is the hearing of other pupils play; there is the preparing of the new lesson; there is the storing up of a supply of enthusiasm to last through the next week's practicing.

(3) Practicing does not need to be done all at one sitting. It is better for most pupils who cannot concentrate for long at a time to practice in three ten-minute periods than thirty minutes in succession. Some children find it best simply to run to the piano whenever they feel like it, and not have any set time; but these are not in the majority.

(4) It is not necessary for the parent to teach the pupil his lesson. That has already been done in class. The duty of the parent is to supply regular hours of practicing, under the best possible conditions, and to encourage the pupil by moral support. Instead of saying, "Johnny, get to your practice right away or you will get a whipping," why not say, "Johnny, I do enjoy hearing you practice while I get the dinner ready. The music sounds so nice and cheerful," or, "That sounds pretty well; now play it three times more and see if you can make it sound better still."

## "Successful Tinkering"

(5) THERE is no reason why a pupil should be forbidden to practice at home, apart from that given at his lesson. Many pupils learn a tremendous amount by "tinkering" at the piano. Provided the given lesson is faithfully practiced first, pupils should be encouraged to amuse themselves in their own way at the piano.

(6) A pupil should not be expected to practice with a radio accompaniment in the same room, and a loud conversation in the hall. It is true, many little practitioners can, and do, concentrate under these conditions; but it is only fair that the should be given the best possible chance.

(7) Five minutes' practice in the morning when the pupil is feeling bright is worth fifty minutes' practice just before bedtime when the pupil is tired. It is not the number of minutes that counts in results, but the manner in which the work is done.

## Regarding Progress

(8) THE PUPIL who suffers from ill-health cannot possibly make the same progress as the healthy pupil, other conditions being equal. Health has much bearing on progress.

(9) The teacher cannot guarantee progress when a pupil is frequently absent or late, or mislays his books.

(10) A child of four cannot make the same progress as a child of nine. Parents should be discouraged from insisting on child starting lessons too young, but guided by the advice of the teacher.

(11) Quality comes before quantity. It is better for both listener and performer to have a simple piece beautifully and musically played than to have something showy that sounds "hard" scramble through somehow.

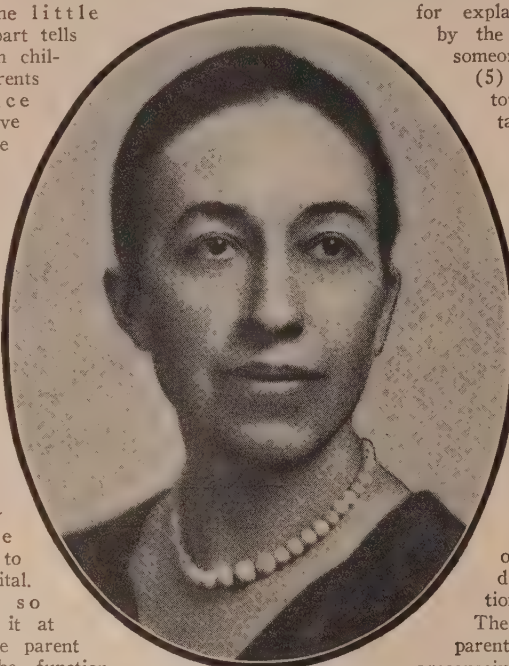
(12) The study of theory of music does not retard progress in piano playing. Written work is just as efficient in making a good pianist as practicing.

(13) Playing "by ear" is not a waste of time but a valuable ear-trainer. Playing "by ear" retards progress and is harmful only when reading is neglected for it.

## The Beginner

THE FIRST years are the most impressionable years. Such being the case, it is a horrible fallacy to think that "anything will do for the beginner." The beginner needs the best. During the first few lessons his technical, aural, and reading habits are being formed—habits that will have a deep influence on his future piano-playing. Most important it is, that these habits be sound and such as

(Continued on page 301)



HOPE KAMMERER



# THE MUSIC SUPERVISORS' FORUM

A National Board of Distinguished Experts Selected by THE ETUDE MUSIC MAGAZINE  
to Assist Supervisors in Securing Practical Advice and Information  
Upon Important Musical Educational Problems

## The Vocational Music Course

Your interesting outline of a vocational music course in THE ETUDE was read with much interest. Would it be possible to go more in detail in the next issue of the magazine? I am interested in learning what material you would suggest for such a course, and the extent of theory study in each grade.—I. T. S.

I am glad to know the recent article in THE ETUDE dealing with vocational music has been of use and interest to you. The program of studies at the Mastbaum Vocational School is as follows:

Orchestra .....	10 periods (per week)
Band .....	5 periods
Literature of Music .....	5 periods
Harmony .....	5 periods
Music reading .....	4 periods
Chorus .....	3 periods
Music history .....	4 periods
Musician's .....	4 periods
Total .....	40 periods

The course in Harmony follows, in general, the "Approach to Harmony," by Conathy, Embs, Howes and Fouser. The rate of progress depends entirely upon the ability of the class; the ultimate aim is the attainment of professional standards. The usual high school course in harmony is covered as well as work in arranging and orchestration.

The orchestra and band use professional music of a grade equal to the best theater music. This work includes symphonic excerpts, standard selections, waltzes, and forth.

The course in Literature of Music is covered by the following books:

"Fundamentals of Music"—Gehrkins.  
"Musical Instruments"—Kelley.  
"From Song to Symphony"—Mason.  
"Epochs in Musical Progress"—Hamilton.

The work in sight reading and chorus is based, at present, on the choral material used in our high school classes.

GEORGE L. LINDSAY.

## Books on Appreciation

I would appreciate the names of methods or books which have proven fruitful of results in the teaching of appreciation of music.—C. F. T.

Books on the subject of teaching music appreciation are still rare, and rarer still are distinct well-outlined courses of study in this comparatively new subject. There are many splendid books of facts about music, music history, biography, and more or less desultory discussions about the teaching of music appreciation, but few that give definite instructions in lesson planning. In this list, several well-known courses of study for schools have proven to be worth while, under varying conditions of time allotment, equipment, skill of teachers, and previous preparation of pupils. Although the list might be considerably extended, the leading texts are: "Music Appreciation for 'Every Child,'" Helen DeForest-Lowry; "Music Appreciation for Children; Teaching Music from an Appreciative Basis," Mohler; "Music Appreciation in the Schoolroom, Music Education Series"; "Listening Lessons in Music," Agnes Fryberger; "Student Notebook for Music Appreciation Hour Series,

Series A B C and D," Farnsworth and LaPrade; "Music Appreciation," Kathryn Stone; "Music Appreciation Readers, Books I to VI," Kinsella; the "Appreciation of Music," Roy D. Welch.

Some splendid helps toward music understanding, the broader application of the study of the elements, forms and styles, and the extent of music appreciation will be found in the following list: "Music Appreciation," J. Lawrence Erb; "Music Appreciation," Clarence Hamilton; "Music and Romance," Hazel Gertrude Kinsella; "How Music Grew," Bauer-Peyser; "People and Music," Thomasine McGeehee; "Music Stories for Boys and Girls," Donzella Cross; "Young Folks' Picture History of Music," James Francis Cooke; "Fundamentals of Music," Karl W. Gehrkens; "The Appreciation of Music," Surette and Mason; "The Appreciation of Music," Roy Dickinson Welch; "The Listener's Guide to Music," Percy A. Scholes; "What We Hear in Music," Anne Shaw Faulkner Oberndorfer; "New Encyclopedia of Music and Musicians," Waldo S. Pratt; "Our American Music," John Tasker Howard; "History of Music," James Francis Cooke.

A bibliography of helpful texts on opera, music history, music form and the orchestra can be furnished if desired.

FRANCES E. CLARK.

## Radio as an Incentive

"Could you send me or tell me where to find any material on 'Why the radio is an incentive to the study of music?' I am preparing a debate on this subject."—M. B. Y.

No pronouncement has been issued on just this topic so far as is known to the writer, but there is an abundance of material on the value of the radio from which to draw one's conclusions or to formulate an argument.

It is a well-known fact that perception leads to attention and then to interest and application. Much of our age-old music teaching has failed lamentably to produce an enduring love for music. Thousands of children who have "taken" music lessons in youth have entirely forgotten them in middle life, due without doubt to the lack of inspiration in the technical nature of the study and the limited experience possible for really knowing music.

The radio is bringing such experience into life, whether youth or adult, in bewildering abundance, at once beautiful and compelling attention—the desire to know what it is, what the music is saying, who wrote it, when, where, how, why?

Every great concert heard over the air is provocative of interest-bearing thought. Many millions more people are now becoming acquainted with great music through radio than ever dreamed of its existence twenty years ago, and thousands of these "studied music" to the extent of their earlier opportunities. This suddenly added richness to the previously acquired musical repertoire drives the hearers to a desire to know more about the beauties discovered. Studies of program notes are in demand. The Teachers' Manual and Students' Notebooks accompanying the "Music Appreciation Hour" of Dr. Damrosch add materially to his de-

lightful running 'fire of comment during the broadcast.

The very large classes in piano playing taking the lessons over the air from the N. B. C. studios, the lessons on orchestral instruments being broadcast by Mr. Joseph E. Maddy, these give ample proof of the incentive radio gives towards actual study of music. The paper of Peter Dykema in the proceedings of the "Education on the Air" for 1930 is excellent. A large number of remarkable papers, most of them mentioning radio, may be found in the "Book of Proceedings of the Music Supervisors National Conference of 1931," also in the "Book of Proceedings of the Music Teachers National Association for 1930."

FRANCES E. CLARK.

## Instrumental Versatility

I am fairly accomplished on the clarinet and play the saxophone. I shall appreciate your advice as to whether it would be detrimental to my clarinet playing to spend some time learning to play flute or trombone or both. I am learning to play the drum. I thought that perhaps the difference in the blowing of the instruments would have a detrimental effect on my clarinet playing.—G. W. T.

You may learn to play as many instruments as you wish without injuring your clarinet or saxophone playing, providing you practice your clarinet and saxophone every day. I once knew an excellent performer on flute, oboe and French horn. He explained that his ability to play these widely different instruments equally well was due to the fact that he practiced each day on all three instruments.

JOSEPH E. MADDY.

## Organizing the All-city Orchestra

An all-city orchestra of high school students selected from the best material from different schools is to be organized, which will be directed by three or four different conductors selected from the instructors in the different schools.

Which of the two plans herewith submitted will give the better results?

Should this organization be rehearsed during or after school hours by one particular conductor who will, on the evening set for the concert, or perhaps in time for one or two rehearsals, surrender the baton to the different men who are to conduct certain numbers?

Or would it be best to call a special meeting of all the instructors and have them pencil the dynamics on the lead sheet or score of the different numbers as suggested by the man who will finally conduct said selected numbers? Meanwhile all instructors are to rehearse their respective school orchestras according to the marked copies, thereby giving the students selected to play in the organization a full knowledge of what may be expected of them in so far as tempos, phrasing, and so forth may be required.—M. S. K.

The plan used by the Detroit All-City High School Orchestra has been very successful. This orchestra is maintained throughout the school year, meeting every Monday afternoon after school, and is made up of the best individual performers in each of the high schools of the city.

This orchestra has one regular conductor and several assistants, all of whom are

directors of high school orchestras in the city. Each of the assistant conductors has a share in conducting rehearsals and public performances. Programs chosen for public performances are announced sufficiently in advance so that the individual school orchestras may prepare the same numbers.

Each conductor should conduct all of the rehearsals on the selections he is to conduct in public. Not more than three conductors should share any one rehearsal or performance; otherwise confusion will arise, also difficulty in dividing rehearsal time. Each conductor should mark the music in his own way.

Rehearsal time should be allotted to the different conductors before rehearsal time, and the chief conductor should see that each conductor keeps within his time limit.

Four or five rehearsals should be sufficient for one performance, providing the students may take the music home for practice. Regular attendance can be assured by having a waiting list of players ready to take the places of those who miss rehearsals without acceptable excuses.

—JOSEPH E. MADDY.

## Voice Teachers of New York

I have been studying voice for a little over three years, and have made good progress, having broadcast over WWVA quite often, and made many public appearances as soloist in churches and schools. My voice is baritone. I would like to study in New York within the next three weeks. I have received pamphlets from about ten schools of music in New York, but of course cannot tell a lot about the schools from that.

Please advise me as to the best teachers of voice in New York and as to the best way of meeting expenses. I would like to apply for a scholarship, if possible.—J. H. H.

There are many excellent voice teachers in New York. A few outstanding master teachers are Mr. Isidore Luckstone, Mr. George Ferguson, Mr. Percy Rector Stevens, Adelaide Gescheidt, Romano Romani, Ralfe Leech Sterner, Frank J. Benedict, Claude Warford and R. G. Weigester. The Juillard School of Music offers attractive scholarships for voice pupils.

HOLLIS DANN.

## Grades in Singing

Please explain the stages of development in the different grades in singing and reading music.

—M. M. G.

Give the children in grades one, two and three fifty per cent of rote song work and in grades two and three an equal amount of board work in music reading.

In grades four, five and six books should be placed in the hands of the pupils. Much help should be given by the teacher when difficulties occur and the children be given practice in reading by rote the songs that are bothersome.

In grades seven and eight do not expect too much from the boys.

Rote singing will be the first approach, then a transference to syllables by rote and then by note.

Unison songs will inspire all to sing. Use them in assembly and throughout your work.

GEORGE L. LINDSAY.



## BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by  
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## The Prelude to Wagner's "Die Meistersinger"

A PROPER understanding of the prelude, or overture, to "Die Meistersinger" can best be arrived at by a delineation of the story of the comedy-drama and of the themes employed in the working out of the prelude. The plot, which is entirely Wagner's creation, deals with the activity of the guild of "Mastersingers" which existed through the sixteenth to the eighteenth century, with headquarters in the city of Nuremberg. These mastersingers were good and honest citizens who had appointed themselves as guardians and conservators of the art of singing and had compiled and formulated very rigid rules and regulations which they endeavored strictly to enforce. In those days singing implied not only vocal ability but ability to write both the poems and music which were to be sung. Consequently a candidate for the rank of mastersinger needed to be as well versed in the laws of poesy as in those of musical composition and was required to be quite adept at improvising both words and music.

The principal characters of the drama are: *Hans Sachs*, shoe maker; *Beckmesser*, town clerk; *Eva*, daughter of one of the mastersingers, *Pogner*; *Walter*, a young knight and lover of *Eva*; *Magdalena*, servant of *Eva*; and *David*, an apprentice singer and servant of *Sachs*. *Hans Sachs* is an actual figure in early German literature—he being a rather famous writer and promoter of the musical arts, as well as a careful cobbler. He possessed a character of extreme kindness and uprightness and was a gentle philosopher. It might be noted that all of the mastersingers were also tradesmen—there were the baker, the tinsmith, the goldsmith, the grocer, the furrier, the soapmaker—their interest in and practice of music being due entirely to their love of the art.

The action takes place toward the middle of the sixteenth century—the first two acts occurring upon the eve of the annual song festival, and the third upon the day of the festival itself.

## The Plot of the Opera

THE MEETING of *Walter* and *Eva* occurs in St. Catherine's church during a rehearsal. He declares his love as they are leaving the church. Upon overhearing, *Magdalena* explains that *Eva's* father has promised that the hand of his daughter is to be awarded to the mastersinger who may win the song contest upon the following day. At her solicitation *David*, apprentice to *Sachs* in the art of shoe-making and singing, undertakes to coach *Walter* in the requirements to be complied with in gaining the diploma of mastership.

The apprentices then make preparations for the trial for admission to the contest. Upon the arrival of the Mastersingers *Walter* applies for a hearing and is presented to the company by *Pogner*. *Beckmesser*, an arrogant and grotesque old

pedant, very strongly objects—he himself aspiring to the hand of the lovely *Eva*. He is finally overruled.

*Walter*, upon being questioned as to his teachers, states that he has learned poetry from a study of the books of the old Minnesinger, *Walter von der Vogelweide* and that he has learned music from the birds in the woods. They all, except *Sachs*, display skepticism of his knowledge and ability.

Being informed of the rules, *Walter* begins a song of spring and love. *Beckmesser* marks his errors on a slate and shows this soon covered with marks. Upon the insistence of *Sachs* he is given another opportunity. Though the usual rules are violated *Sachs* recognizes a new quality of genius in his song and pleads for consideration, but a vote throws *Walter* out and the meeting disperses.

The apprentices close the shops. *David* acquaints *Magdalena* with the outcome of the trial. *Pogner*, accompanied by *Eva*, returns from a walk. *Eva* now learns of the failure of *Walter* and decides to consult *Sachs* who is fond of her.

*Sachs* has set about his work in his shop, but he is absent-minded—thinking of the passionate song of *Walter* which he can not drive from his mind. *Eva* enters and adroitly seeks to learn his reaction to the trial. He evades her questioning but finally pretends to find fault with the young knight for his non-observance of the rules.

## Plans for Elopement

EVA IS provoked and withdraws to the porch of her home. *Walter* now joins her and there are transports of joy, explanations, and bursts of rage against the masters.

They plan to fly. *Eva* slips away to change her dress with *Magdalena*. *Sachs* opens the window of his shop so as to throw a bright light across the street and obstruct their passage. At the same time *Beckmesser* arrives from the opposite direction to offer a serenade: so the pair remain concealed under a linden tree.

*Beckmesser* proceeds to tune his lute. Hearing this, *Sachs* opens his door and places his bench in the entrance and

begins work upon a pair of shoes which the ridiculous town clerk has ordered to be delivered to him before the festival. As *Sachs* hammers he begins singing loudly some satirical verses of double meaning—intended to interrupt the serenade and also to convey a warning to the listening couple.

*Beckmesser* implores him to desist but he insists that he is merely finishing the shoes which *Beckmesser* had ordered ready for the morrow. *Beckmesser* rages, but soon decides to continue with the serenade. In his fury he has tuned his lute falsely. As his song proceeds the cobbler hammers the more furiously, and the singer, in an effort to drown the noise, sings louder and louder.

As the racket grows louder, windows are thrown open and complaining voices are heard. *David* appears and, seeing *Magdalena* at the window and thinking it is she who is being serenaded, seizes a cudgel, sets upon the singer, breaks his lute and administers a severe drubbing. The inhabitants now rush into the street half dressed and, while endeavoring to separate the two combatants, begin quarreling among themselves. A general hubbub, tumult and confusion result. As *Walter* and *Eva* endeavor to clear a passage and effect their escape *Sachs* advances into the street, sends *Eva* into her home and draws *Walter* into his house. The horn of the night watchman is heard approaching and the mob quickly disperses.

## The Writing of the Song

THE FOLLOWING morning *Walter* tells *Hans* of a wonderful dream he had during the night. At the latter's suggestion he proceeds to set it down in

poetical form and improvise music to fit it. With the advice of the master it is soon completed and *Sachs* declares it to be a masterpiece. It is the well-known *Prize Song* which is to win for *Walter* the vote of the Masters and the populace.

They leave the room to make preparations for the festival and the poem is left lying on a bench. *Beckmesser* hesitantly enters, under pretext of having his shoes made more comfortable, and

discovers the poem. Realizing the quality of it, he hides it in his pocket and plans to appropriate it to his own use.

The scene changes: the gladsome tones of trumpets, horns, fifes and drums resound. All Nuremberg is proceeding to a lovely meadow on the banks of the Pegnitz river where preparations have been completed for the holding of the festival. The Guild of Mastersingers arrive last, preceded by their banner which is emblazoned with the image of King David—the original master-singer. When all is in readiness *Beckmesser* ascends a mound in front of the Masters' stand and begins his song. Since he has not had time fully to memorize the stolen poem, he becomes confused, he hems and haws, he steals glances at the folded paper hidden beneath his cloak, he sputters and becomes more incoherent. Finally the entire assemblage is laughing at him. In his fury he thinks to revenge himself by revealing that the poem is really the work of *Sachs* and is improperly constructed.

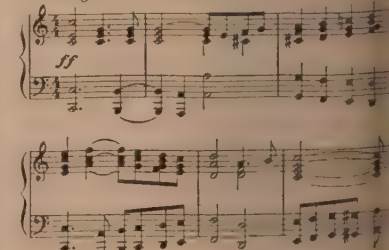
*Hans* then announces that the poem is really the work of *Walter* and is a masterly work when joined to proper music. He then summons *Walter* to come forward and sing it to the music designed for it. The inspired singer wins the hearts of all; the Mastersingers are deeply touched and the populace applaud. *Eva* advances and places a crown of myrtle and laurel upon his brow. The lovers, the Mastersingers, and the populace now vie in doing honor to the wise and kindly *Hans Sachs*.

## Analysis of the Overture

THE OVERTURE constitutes a superb prelude to the opera and is constructed largely upon five of the important themes of the work. Two of the themes relate to the learned and pretentious Guild of the Mastersingers while the three others depict the various phases of the love of *Eva* and *Walter*.

The opening is made by immediately introducing the theme of the Mastersingers—a movement noble and dignified with heavy, pompous chords, clearly indicating the character of the members of the guild, men who possess steadfast convictions but who, often, in their strict adherence to traditional rules, are inclined to hamper further progress of their art.

Ex. 1  
Allegro molto moderato



HANS SACHS  
Most famous of the Meistersingers

(Continued on page 287)



# THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

## Lotion for the Hands

(1) Please suggest some good arpeggio studies, also some studies for the left hand.

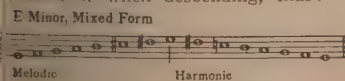
(2) Can you tell me of a lotion for the hands? I sustained a dreadful wrench to both my hands some time ago, which has made a permanent swelling at the first joint of the fourth finger of the right hand. I can still play, but at times have a tingling sensation in the wrist and fourth finger. I fear that if I should have an operation I might be in far worse shape for playing.—C. H.

For arpeggios, I suggest the third of Mason's "Touch and Technic," Complete School of Arpeggios," also Francis Cooke's "Mastering the Arpeggios." In Philipp's "Gradus ad Parnassum," Book I is left hand technic, Book 4 is for arpeggios and Book 6 is for octaves and sixths. There are many excellent left-hand pieces published, such as Scriabin's "Sonata, Op. 9, No. 2 and Andante from "La di Lammermoor," by Leschetizky. I am told by a physician that such operation as you propose involves very danger, and has been many times successfully performed. Meanwhile he prescribes a ten per cent iodine ointment (available at any drug store). This is rubbed in twice daily, and the hand is given a thorough massage treatment.

## Minor Scales

(1) Which minor scale should be taught first, the melodic or harmonic? (2) What is the simplest way to explain minor scales to children who have worked out the major scales?—L. B.

(3) Begin by teaching the harmonic minor scale that begin on the white keys. These have been well learned through one and two octaves, start over, change these to the mixed minor (which are far more common). These are the melodic form in ascending and harmonic form in descending. (4) Show the pupils that each major has a near relative in the minor—its cousin—which lives three half tones below it and which shares the same structure. The major scale of G, for instance, has for its relative E minor, three half tones below, which also has the structure of one sharp. Also show that the minor scale follows its signature and modulation has a sharp on its seventh tone: E in E minor F is sharpened by signature and D, the seventh tone, is raised to D sharp. In the mixed minor add another sharp on the sixth tone when ascending, remove it when descending, thus:



## Third Grade Materials

I have a pupil of eleven years who is now playing second grade pieces. She knows all the major and minor scales and chords up to dominant sevenths. She is well grounded in the fundamentals, such as note-values, proper touch, and so forth. Such a state on Grade 3 of Matthews' "Standard Graded Course."

Kindly tell me what pieces of the best composers I should select as teaching materials for her.—O. A. I.

She has acted wisely in insisting that

your pupil shall have a firm basis for her work, and in thus training her to become a musician as well as a piano player.

For third grade classics, I suggest:

Bach, *Little Preludes*; Beethoven, *Album Leaf, Für Elise, Bagatelle in E flat*; Mozart, *Rondo in D major*; Schumann, *Selections from Op. 68*; Schubert, *First Three Waltzes, Op. 9*.

Somewhat lighter are these:

Grieg, *Lyric Pieces, Op. 12*; Heller, *Slumber Song, Op. 81 No. 15*; Tchaikovsky, *The Skylark*; Pacher, *Austrian Song*.

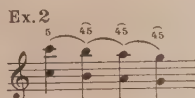
## Fingering for Octaves

Please print the fingering for legato octaves, major, minor and chromatic.—M. A. B.

As a general rule, the fourth finger is used for all black keys and the fifth finger for white keys, in playing octaves. For legato octaves, however, the fifth and fourth fingers may play two adjoining white keys, and the third the following black key, in a chromatic passage, thus:



or, in very slow tempo, the fingers may be changed on a single key, as in the scale of C:



These principles apply, whatever the mode, major, minor or chromatic.

## Arpeggio Technic

(1) Several of my students are having trouble with arpeggios on the tonic and dominant seventh chords, in that their wrists crack in playing them. I have taught them to relax, and to let the weight of the arm follow the arm, as I was taught, and this seems to help. The right hand seems the harder to control. What would you advise?

(2) My most advanced pupil speaks of the top of her wrist being sore (about the middle of the wrist). Her wrist is not tight, and it does not bother her to make octave reaches.

(3) Please suggest other studies and also pieces to be used with Loeschhorn's Op. 66 and Bach's "Two-part Inventions."—I. A.

(4) Forearm rotation should be emphasized in the execution of arpeggios. Have your pupils practice these very slowly at first, with the wrist relaxed and held high. Insist on extreme rotation, especially when the thumb is used, throwing the hand over the thumb so that the fifth finger is in the air directly above it.

In the following illustration of an arpeggio on the dominant seventh chord, *l* means rotate to the left, and *r* means rotate to the right. A capital *L* means extreme rotation, as suggested:



You are right in employing a certain amount of arm weight in playing slowly; but do not press on a key after it has been struck any more than enough to keep the

key down for the required time. Such undue pressure is sure to admit a certain amount of stiffness. In playing faster, the hand touch should be used, with the wrist continually relaxed.

(5) Sometimes an apparently loose wrist is not perfectly relaxed. Have your pupil dangle her hands from the wrists before playing, in a perfectly limp condition.

(6) An excellent set of studies to accompany Loeschhorn's Op. 66 or the Bach "Inventions" is Heller's "Thirty Progressive Studies," Op. 46. For pieces of about this grade I may suggest: MacDowell, *Hungarian*; Haydn, *Gipsy Rondo*; Lack, *Tarantelle*, Op. 20; Mozart, *Fantasia in D Minor*.

## Preparing to Teach

I have gone through the fifth grade, and would like to know if I'd be able to teach beginners, at least as far as the third grade. I have plenty of time to take pupils and still go on with my practicing and study.

Also, will you kindly advise me as to what courses of study I would be able to use effectively for my beginners?—S. W.

I see no reason why you should not become a successful piano teacher, provided that you prepare yourself sufficiently for such work. Read with care books on the subject, such as Macklin's "Elementary Piano Pedagogy" and my two books, "Piano Teaching: Its Principles and Problems," and "What Every Piano Pupil Should Know."

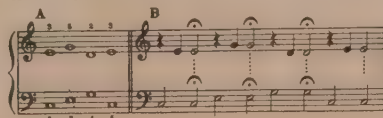
For young beginners I can especially recommend "Music Play for Every Day" as a book that will especially appeal to their interest; or, for a shorter book, Williams' "Tunes for Tiny Tots." Harker's "Playtime Pieces for Children" will well supplement these books. After the rudiments have been learned, a clever book for children is Helen L. Cramm's "Two and Twenty Little Studies on Essential Points in First Grade Piano Teaching."

## Putting the Hands Together

Lately I have acquired a new pupil, a girl of seven and a half, who plays by ear, or so it seems. She knows the notes of the treble clef, also the structure of the keyboard, but she cannot read the printed notes. She cannot put the two hands into action unless both play the same notes. What do you advise?—B. H.

Playing "by ear" is not necessarily a fault, if properly regulated, since it is evidence of natural ability.

Teach her also the bass clef, as soon as possible. For putting the hands together, encourage the habit of always definitely finding the left hand note, then the right hand note, and finally sounding the notes together—in other words, of reading each interval or chord from the lowest note up. The four intervals at "A," for instance, should be studied in the order presented in "B":



After she has mastered this system of reading the notes, she ought to be able to put her notes together directly, without sounding them first separately.

## Pedal Uses

Please explain the use of the pedals in pieces where the pedal marks are not given. I understand the signs: *Ped.*, *\**, *una corda* and *tre corde*. I was taught to raise the pedal at the end of a measure unless a slur carried the tone unbroken to the end.

Should the pedal be used at the beginning of a piece? Should it be used in playing staccato notes, especially when the wedge-shaped mark is placed over the note? Is it permissible to use both right and left pedals at the same time?

Mrs. W. C. B.

There are two ends served by the pedals: (1) to sustain the tone, (2) to alter the tone-quality. The first of these is the main function of the right pedal, while the second is the main function of the *una corda* pedal which not only softens the tone, but, what is still more important, adds to it an ethereal quality. Since the two pedals have quite different functions, therefore, they may be freely used together.

As to the right pedal, observe that it should be changed whenever there is an alteration in the harmony or whenever the melody would be unpleasantly blurred by its continued depression. Also it is important, especially in slow or *cantabile* passages, to put down this pedal directly after the note or chord to be sustained rather than with it. In very fast or staccato passages this rule may be somewhat relaxed.

The most natural note to be sustained is the one on the first beat of each measure. In rhythmic music, this use helps to emphasize the regular accent. Occasionally then the pedal may be kept down for more than one measure, if the above rules are not violated; but frequently the pedal must be released before the end of the measure and perhaps very quickly.

By depressing the pedal directly after each note or chord and releasing it the instant that the next note or chord is sounded, a legato effect may be secured, as in these measures from the first movement of Beethoven's "Sonata," Op. 53:



Note that the *exact* conduct of the pedal is indicated by the marking, used in the foregoing illustration:



which is much more explicit than the usual signs, and which may be employed in marking the pupil's music.

With staccato passages, the pedal is used sparingly, if at all, then generally to emphasize the important beats.

For a more detailed treatment of the pedals see "The Pedals of the Pianoforte," by Hans Schmitt.



# The Singer's Problems

By ELISABETH RETHBERG

AS TOLD TO  
R. H. WOLLSTEIN

*Elisabeth Rethberg, prima donna soprano of the Metropolitan Opera Company, has won distinction for the artistic integrity of her performances both here and abroad. She was selected to create the part of the "Egyptian Helen" in the Dresden world-première of Richard Strauss's opera of that name. This year she has taken the leading part in the Metropolitan revival of Verdi's "Simone Boccanegra." In addition to her work on the stage, Madame Rethberg was chosen by the Guild of Voice Teachers as the world's most perfect singer. In the following article Madame Rethberg for the first time outlines her theories of voice production. She chooses The Etude as the medium for making her views public.*



ELISABETH RETHBERG AS CIO-CIO-SAN IN "MADAMA BUTTERFLY"

EVERY SINGER whom hard work, good luck and friendly audiences have rewarded with a measure of success automatically assumes the rôle of teacher as well as that of performer. No singer presumes to teach her public, but she cannot help becoming a public teacher! If she is wise, she will regard it as a responsibility as well as an honor to feel upon her those hundreds of eager eyes, all so anxious to learn "how she does it," to feel the intelligent evaluation, half critical, half respectful, of that part of her audience that comes to learn as well as to be entertained.

The singer's mail, too, is well sprinkled with letters from earnest students seeking advice on some special vocal problem—letters which it would be a delight to answer, if only time and energy permitted. Since, in my own case, it is physically impossible for me to give advice in person, I am happy to outline my views on some of our major vocal problems for those students who wisely turn to THE ETUDE for musical guidance.

The longer I sing, the more firmly do I become convinced that there are no vocal problems. There is just *one problem*. And that is the achievement of good tone. All other matters must be subordinated to that. Good singing means the conscious and voluntary production of good tone. Technical difficulties cannot be considered until the fundamental *tone* is there. The student's chief concern must be the mastery of tone.

## Tone First of All

THE SECRET of good tone is the extremely delicate art of making conscious and studied methods of production not only *seem* but *feel* perfectly natural and summonable at will. "Naturalness" in singing brings us to the age-old question as to whether the highest in art is the most natural effect or the best simulation of that natural effect. Discussion is rife whether the art of an actor

like Booth, let us say, consisted in actually becoming *Hamlet* when he played that part or in maintaining such superb control of his effects that he could, consciously and at will, make his audiences believe he was *Hamlet*.

For my own part, I believe that the best in art is a deft and judicious admixture of naturalness plus conscious effect—with the proviso, of course, that the effort must never be apparent and that the effect must seem perfectly natural.

This applies absolutely to singing. Voice production works its way around in a circle. Taking it for granted, of course, that the student is endowed with a good voice and native musical ability, he has two jobs before him. First, he must discover his own individual means of producing perfect tone, and, second, he must work *slavishly* towards perfecting such means and making them so much a part of himself that the tone appears to flow from him with the effortlessness of natural, unstudied expression. In the end a tone developed by such means actually does become natural. I insist that the best "natural" voice is the result of much experimentation and hard work. I have little faith in so-called "natural voices"—that is, voices which have been allowed to find themselves and which receive no further development through effort. Such voices cannot withstand the wear and tear of time and work. Often enough, they do not outlast the first freshness of youth. Voices, like every other asset, need proper management!

## Beyond Hows and Whys

IT IS quite impossible for any person to tell another just how to produce good tone. That is something every singer must discover for himself. He can be helped and advised, but the ultimate "clicking" of tone must be felt, as a body sensation, from within. No student knows what good tone production really is until he has felt it—the tensely expanded

abdomen and diaphragm, the utterly relaxed throat and jaws, the vibration of breath, like the wind through a reed, as the tone pours through. I believe that a brief course in general anatomy should serve as pre-requisite to the study of singing, so that the student may the more readily understand the muscular motions he must strive for.

The first step in good tone production is not vocal at all, but mental. The student must master the conception of what good tone is. Now a violinist can show his pupils the correct position of the fingers on the strings; a teacher of drawing can demonstrate the quality of penciled lines. But the vocal teacher can only suggest what his pupil is to do . . . he cannot enter into the student's mind nor lay hold of his vocal cords! The sheer lack of tangibility in voice work is in itself an obstacle. The best we can do towards helping a student form a conception of good tone is to draw comparisons from other fields. The comparison which has helped me most, and upon which I most rely in my own work, is that of the fountain and the ball.

## The Water-Flung Ball

PERHAPS you have seen such fountains in some park. In the very center, where the water jets forth, there is a light ball. When the fountain plays, the water pushes against it, forcing it up, bouncing it about, carrying it here and there, shooting it up, and bringing it back again, with charming ease of motion. The water of the fountain represents the column of breath, and the ball is the tone. That, to me, is the most satisfying representation of what must happen when I sing.

By this means it becomes clear that the tone is not an integral part of the breath at all. Rather, it rests upon it, just as the ball rests on the column of water, and is guided by it as to intensity and pitch. Each tone rests upon the

breath column and must be tossed about by it, with the same elasticity that bounces the ball. So much for the conception of tone—think of it in terms of the light ball that is quite free and unattached, and remember that it *begins* at the very top of the column of breath.

Now for the fountain, that solid support from below, which alone can make the ball bounce and scintillate. The column of breath gets its support from the strong and important muscles of the abdomen. It must already have a go-start before it reaches the diaphragm. These abdominal muscles must be rigid for the breath to be properly expelled, but this rigidity must be secured by expansion, never by contraction or any form of "tightness." You must feel taut, taut enough, but in the manner of a ball that has just been blown up, never in the manner of a hand that has been cramped into a fist.

## Simultaneous Tension and Relaxation

THE GREATEST difficulty in the way of good tone production lies just in this apparent contradiction in the management of the muscles of the upper and lower body. For good breath support, the body muscles must be expanded to tension; for the ultimate throwing of good tone, the muscles of the throat and face must be completely relaxed. And the two must be simultaneous. This dual management is one of the hardest things both to teach and to master. The danger lies, of course, in misapplying these two motions. In insisting on tension, the teacher often allows the pupil's throat and face muscles to become rigid; which results in a hard, forced tone. Similarly, in striving for utter relaxation above, the student may easily fall into the danger of "loose" body muscles. Of the two, though, excessive tension is by far the greater fault.

In my own student days, my voice was  
(Continued on page 299)



FASCINATING PIECES FOR THE MUSICAL HOME

WATER-LILIES

EVANGELINE LEHMAN

The readers are requested to read the article regarding Miss Evangeline Lehman in this issue. "Water-Lilies" is the first evidence to be presented to American musicians of the great charm and talent which invests the work of this new composer. Her rare natural gifts and exceptional training give promise of a distinguished future. Grade 4½

**Allegretto M.M. ♩ = 69** *cantabile*

*p*

*Ped. sempre*

*liquid*

*f*

*dim.*

*mf*

*più p*

*poco rit.*

*a tempo*

*p*



8 3  
cresc. *b*  
*f*  
*dim.*  
*rit.*  
*p a tempo*  
*pp*  
8 3  
L.h.

## DOWN THE BAYOU

Grade 3  $\frac{1}{2}$ Allegro con spirito M.M.  $\text{♩} = 116$ 

REGINALD DE KOV

*mf*  
*dim. e poco rit.*  
*a tempo*  
*cresc.*  
*dim.*  
*mf*  
*cresc. ed agitato*



*To Coda  
a tempo*

*rit. e dim.* *mf* *cresc.* *dim.* *l.h.*

*f marc.* *cresc.* *poco rit.*

*a tempo* *cresc.* *dim.* *D.C.*

*ff marcato* *mf poco grazioso* *f marcato* *mf poco grazioso* *dim.* *p*



# HYMN TO SPRING

A charming tone picture of joy and sunshine in early spring. Grade 4.

In moderate time M.M. ♩ = 72  
the melody singing warmly

CARLYLE DAVIS, Op. 33, No. 1

The image shows a page of musical notation for a piano piece. It consists of several systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a *mf* (mezzo-forte) dynamic and includes a section marked *p* (piano). A section of the music is marked "A little faster" and includes a *mp* (mezzo-piano) dynamic. The piece concludes with a CODA section, marked with a double bar line and a "CODA" symbol. The notation is in a key signature of one flat (B-flat) and a 4/4 time signature. The piece includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, *mp*, *f*, and *pp*. The piece includes a section marked "A little faster" and includes a *mp* (mezzo-piano) dynamic. The piece concludes with a CODA section, marked with a double bar line and a "CODA" symbol.



# A CARNIVAL SCENE

APRIL 1932

Page 261

A very delightful little bravura piece with an exceedingly simple and practical example of glissando. Grade 4½

**Allegro molto e brioso** M.M. ♩ = 126

PAUL DU VAL

The musical score for "A Carnival Scene" is written for piano in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Allegro molto e brioso" with a metronome marking of 126 beats per minute. The score consists of several systems of music. The first system includes a glissando marked "glissando\*" and a forte dynamic "ff". The second system features a "glissando" and a "brillante" section marked "f". The third system includes a "gliss." and a "mf" dynamic. The fourth system has a "gliss." and a "cresc." marking. The fifth system includes a "gliss." and a "ff" dynamic. The score is marked with measure numbers 1-28, 21, 21, 21, and 28. Performance instructions include "ff", "glissando", "f con bravura", "Ped. simile", "brillante", "gliss.", "mf", "cresc.", and "ff".



Two staves of piano introduction. The right hand features a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. A *Ped. simile* marking is present between the staves.

One of the most colorful numbers  
from a famous suite. Grade 4

Allegretto M.M. ♩ = 144

## BALLET EGYPTIEN

No. 2

ALEXANDRE LUIGI

The main body of the piece consists of six systems of piano music. The first system includes a *f* dynamic and a *mp* section with a *sempre stacc.* marking. The second system features a *mf* section and a *mp* section, with a *last time to Coda* marking. The third system begins with a *p* dynamic. The fourth system includes a *poco rit.* and *p a tempo* marking. The fifth system ends with a *f* dynamic. The piece concludes with a *Coda* symbol.



A page of musical notation for a piano piece. The score is written on three systems of staves. The first system consists of two staves, with the upper staff containing dense, rapid sixteenth-note passages and the lower staff providing a rhythmic accompaniment. Dynamic markings include *f cresc.*, *ff*, *dim.*, and *pp*. The second system also has two staves, with the upper staff featuring more melodic lines and the lower staff continuing the accompaniment. The third system consists of a single staff with complex rhythmic patterns and dynamic markings like *pp* and *ppp*. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered '4' in the top left corner and 'Page 205' in the top right corner. The date 'APRIL 1952' is written in the top right corner. The signature 'D. S. S.' is in the top right corner.

## KEWPIE DANCE

ANNIE E. GAY

bright and piquant example of modern dance style. Grade 3½

Lively M.M. ♩ = 132

Right and piquant example of modern dance style. Grade 3.

Lively M.M. ♩ = 132

This musical score is for a piece titled 'Lively M.M. ♩ = 132'. It is a Grade 3 composition, described as a 'Right and piquant example of modern dance style'. The score is written for piano and features a 4/4 time signature. The tempo is marked 'Lively' with a metronome indication of 132 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a treble and bass staff. The first system begins with a piano (p) dynamic and includes a 'cresc.' (crescendo) marking. The second system includes a 'Fine' marking at the end. The third system includes a 'D.C. \*' (Da Capo) marking. The fourth system includes a 'D.C. al Fine' marking and a 'rit.' (ritardando) marking. The score is characterized by its rhythmic complexity, featuring many triplets and sixteenth-note patterns. The dynamics range from piano (p) to fortissimo (ff). The piece concludes with a final cadence marked 'D.C. al Fine'.

\* From here go back to the beginning and play to *Fine*, then play *Trio*



## MASTER WORKS

## LITTLE POLONAISE

FROM PAPILLONS Op. 2

ROBERT SCHUMAN

Grade 7.

Allegro vivo M. M. ♩ = 112

*accelerando*

*f* *a tempo* *mp* *poco rit.* *mf* *pp* *ff* *p* *pp*

Più lento M. M. ♩ = 84

*p* *(legato)*



The first system of the musical score features a treble and bass staff. The treble staff begins with a series of notes marked with fingerings 5, 45, 45, 45, 4, 3, 5, 4, and 5. The bass staff contains a complex accompaniment with various rhythmic patterns and fingerings. A *poco rit.* marking is present in the middle of the system.

Tempo I.

The second system continues the musical piece. It includes a *f* (forte) dynamic marking at the beginning and a *p* (piano) marking later. A *(ritard.)* (ritardando) instruction is placed above the treble staff towards the end of the system.

(Più lento)

The third system of the score is marked *p molto legato* (piano, very legato). It features a *ritenuto* (ritenuto) marking above the treble staff. The tempo is indicated as *in tempo vivo* below the system.

The fourth system continues with a *mf* (mezzo-forte) dynamic marking. It includes several slurs and accents over the notes.

The fifth system features a *p* (piano) dynamic marking at the beginning, followed by a *pp* (pianissimo) marking. It includes a *f* (forte) marking later in the system.

The sixth system begins with a *ff* (fortissimo) dynamic marking. It includes a *mf* (mezzo-forte) marking later in the system.

The seventh system of the score includes a *p* (piano) dynamic marking and ends with a *pp* (pianissimo) marking. It features various slurs and fingerings throughout.



Grade 7

## TOCCATINA

LOUIS VÍCTOR SAAR, Op. 91, No. 2

Con brio e vivace M.M. ♩=116-132

*p* legatiss. e veloce

*dim.*

*pp*

*cresc.*

*sf*

*p*

*sf*

*pp*

*p*

*p sub.*

*p sub.*

*cresc.*



This page contains a single-voice piano etude, likely for the right hand, written in a key with one sharp (F#). The music is characterized by dense, flowing sixteenth-note passages and complex harmonic textures. The notation includes various musical symbols and dynamics:

- Staff 1:** Features a melodic line with a four-measure rest, followed by a series of sixteenth-note runs. Dynamics include *sf* (sforzando) and *dim.* (diminuendo).
- Staff 2:** Continues the melodic development with more sixteenth-note figures. Dynamics include *sf* and *dim.*
- Staff 3:** Shows a melodic line with a four-measure rest, followed by a series of sixteenth-note runs. Dynamics include *sf* and *dim.*
- Staff 4:** Continues the melodic development with more sixteenth-note figures. Dynamics include *sf* and *dim.*
- Staff 5:** Features a melodic line with a four-measure rest, followed by a series of sixteenth-note runs. Dynamics include *cresc.* (crescendo), *sf*, and *p* (piano).
- Staff 6:** Continues the melodic development with more sixteenth-note figures. Dynamics include *sf* and *pp* (pianissimo).
- Staff 7:** Shows a melodic line with a four-measure rest, followed by a series of sixteenth-note runs. Dynamics include *cres* (crescendo), *sf*, and *pp*.
- Staff 8:** Continues the melodic development with more sixteenth-note figures. Dynamics include *cres*, *sf*, and *pp*.
- Staff 9:** Features a melodic line with a four-measure rest, followed by a series of sixteenth-note runs. Dynamics include *cres*, *sf*, and *pp*.
- Staff 10:** Continues the melodic development with more sixteenth-note figures. Dynamics include *cres*, *sf*, and *pp*.
- Staff 11:** Shows a melodic line with a four-measure rest, followed by a series of sixteenth-note runs. Dynamics include *cres*, *sf*, and *pp*.
- Staff 12:** Continues the melodic development with more sixteenth-note figures. Dynamics include *cres*, *sf*, and *pp*.
- Staff 13:** Features a melodic line with a four-measure rest, followed by a series of sixteenth-note runs. Dynamics include *cres*, *sf*, and *pp*.
- Staff 14:** Continues the melodic development with more sixteenth-note figures. Dynamics include *cres*, *sf*, and *pp*.
- Staff 15:** Shows a melodic line with a four-measure rest, followed by a series of sixteenth-note runs. Dynamics include *cres*, *sf*, and *pp*.
- Staff 16:** Continues the melodic development with more sixteenth-note figures. Dynamics include *cres*, *sf*, and *pp*.
- Staff 17:** Features a melodic line with a four-measure rest, followed by a series of sixteenth-note runs. Dynamics include *cres*, *sf*, and *pp*.
- Staff 18:** Continues the melodic development with more sixteenth-note figures. Dynamics include *cres*, *sf*, and *pp*.
- Staff 19:** Shows a melodic line with a four-measure rest, followed by a series of sixteenth-note runs. Dynamics include *cres*, *sf*, and *pp*.
- Staff 20:** Continues the melodic development with more sixteenth-note figures. Dynamics include *cres*, *sf*, and *pp*.



[illegible]

# RUSSIAN CRADLE SONG

Grade  $3\frac{1}{2}$ .

KATHERINE K. DAVIS

Andante espressivo

*p legato*

*Last time to Coda*

*mf*

*dim.*

*rall.*

*mp a tempo*

*mp*

*mf*

*largamente D.S.*

*poco rall.*

*smorzando*

*pp*

*ppp*

*marcato*

CODA

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## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## LITTLE GREEN VALLEY

Words and Music by  
ARTHUR A. PENN

Moderato

*mp*

1. Some - where in this wide world, This sad, sore - ly tried world, I know there's a ha - ven of  
then can you won - der I long to go yon - der Where love is a song all life

*mp*

peace. through? In dreams I have been there, And al - ways I've seen there A val - ley where  
Ah, what would I give, dear, To know could live, dear, In the lit - tle green

*ten.*

*colla voce*

*mf* *pp* *rit.*

*Red.*

After 1st Verse only After 3rd Verse only

troub - les all cease. 2. A you. wind - ing road to it, A  
val - ley with

stream - run - ning through it, And birds sing - ing all the day long; Where soft shad - y

*Red.*

*D. S.*

bow - ers And all sorts of flow - ers Make hap - pi - ness far from the throng. 3. Oh,

*rall.*

*Red.*



## A SONG OF REDEMPTION

DANIEL PROTHEROE

*Recit.*

Come then, let us rea-son to - geth - er, saith the Lord. Tho' your sins be as

The first system of the musical score, featuring a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a recitative-like melody. The piano accompaniment consists of chords and single notes in the right and left hands.

*cresc.*

scar-let, they shall be white as snow: Tho' they be red as crim-son, they shall be as

The second system of the musical score, continuing the vocal and piano parts. The piano accompaniment features more complex chordal textures and some melodic lines in the right hand.

*Moderato*

wool. Fear not ye, O Is - ra - el, be thou not dis -

The third system of the musical score, marked 'Moderato'. The tempo is slower than the previous sections. The piano accompaniment includes a 'rit.' (ritardando) marking and a 'mf' (mezzo-forte) dynamic.

*cresc.*

may - ed; For I am thy God, and will save thee. I have lov - ed thee with ev - er -

The fourth system of the musical score, featuring a 'cresc.' (crescendo) marking and a 'f' (forte) dynamic. The piano accompaniment has a 'poco a poco cresc.' (poco a poco crescendo) marking.

last-ing love, I have lov - ed thee with ev - er - last-ing love, and have re - deem - ed thee, have re -

The fifth system of the musical score, featuring a 'f' (forte) dynamic and a 'ff' (fortissimo) dynamic. The piano accompaniment has a 'poco a poco cresc.' (poco a poco crescendo) marking.



## Molto espressivo

deem - ed thee. Why cri - est thou in thine af - flic - tion, why  
mourn - est thou in night - ly watch - es? Why cri - est thou, why cri - est thou, why mourn - est thou in night - ly

*molto espressivo*

watch - es, in night - ly watch - es? Fear not ye, O Is - ra - el,

*rit.* *mf* *colla voce* *Moderato* *mf*

be thou not dis - may - ed; For I am thy God, and will save thee. I have

*cresc.* *f* *mf* *cresc.* *f* *mf*

lov - ed thee with ev - er - last - ing love, I have lov - ed thee with ev - er - last - ing love, and have re -

*poco a poco* *cresc.* *f* *mf* *poco a poco* *cresc.* *f* *mf*

deem - ed thee, have re - deem - ed thee.

*f* *rit.* *ff* *colla voce* *ff*



## TO A WOOD VIOLET

Transcribed by Rob Roy Peery

IDYL

WILLIAM M. FELTON

With tenderness

Violin

Piano

With tenderness

*p* *mf* *f* *mf* *un poco più mos.*

*mf* *f rall.* *mp* *a tempo*

*mp* *f* *mf* *f cresc.*

*ff* *rit.* *ten.* *pp tranquilly* *mp* *sul A*

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# SONG OF APRIL

JAMES H. ROGERS

### Allegretto con anima

**Allegretto con anima**

**Manuals**

*mp* Swell, St. Diap. Salicional, Celeste

**Pedal**

Bourdon 16' and Sw. to Ped.

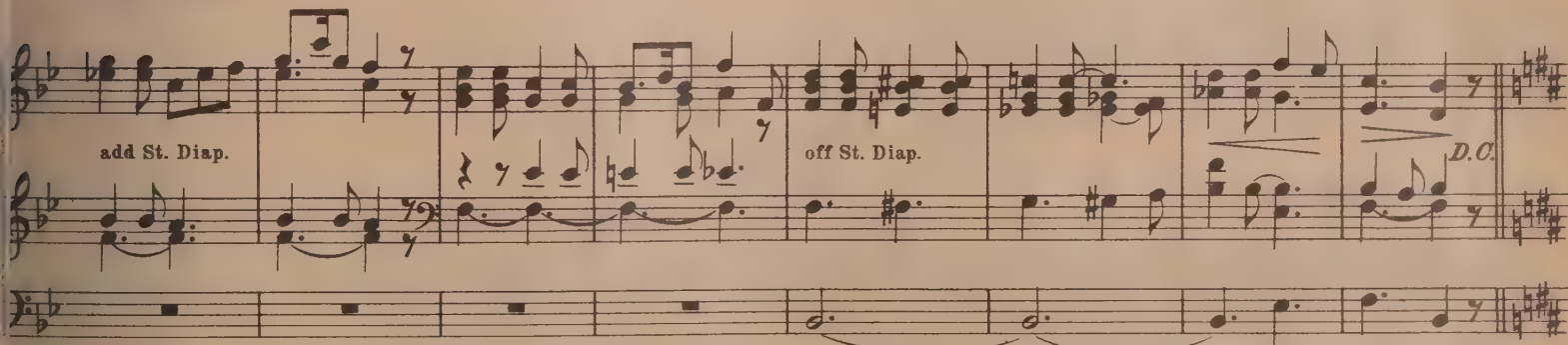
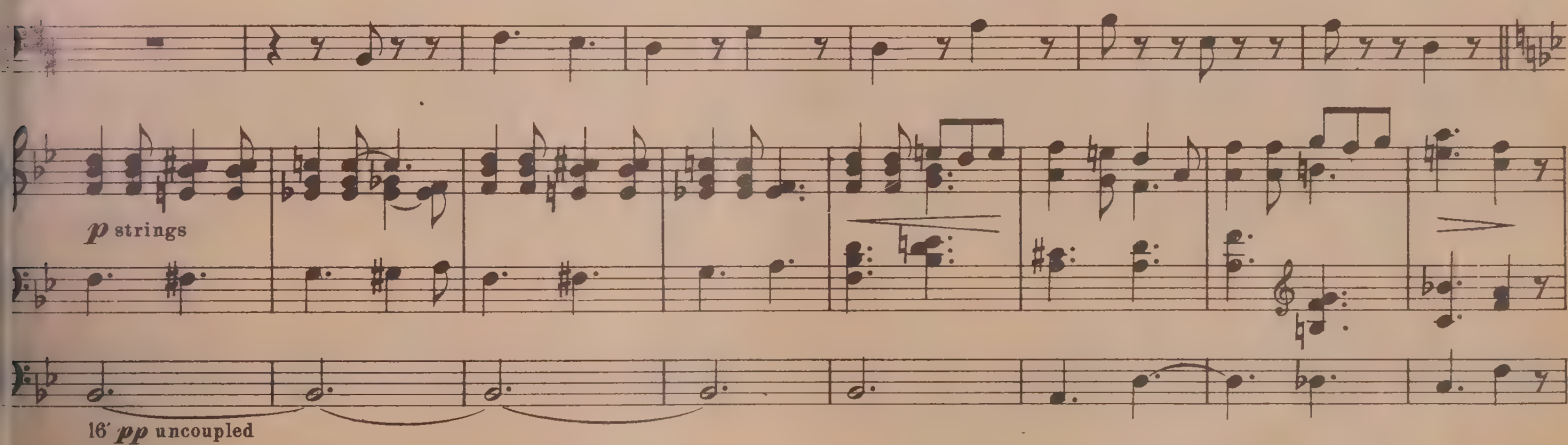
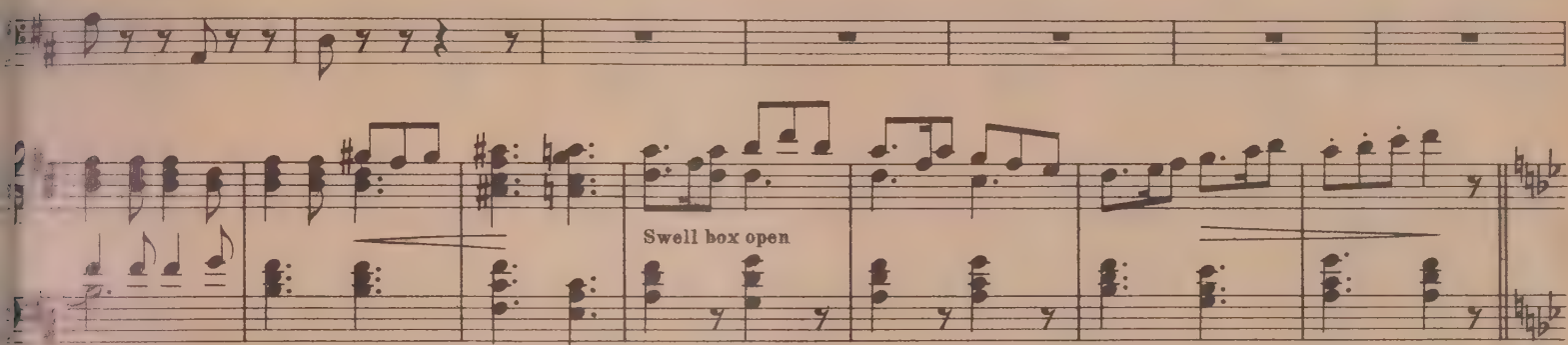
The image shows a musical score for a piece titled 'Allegretto con anima'. It is arranged for Manuals and Pedal. The Manuals part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 6/8. The music is marked 'mp' (mezzo-piano) and includes the instruction 'Swell, St. Diap. Salicional, Celeste'. The Pedal part is on a single bass clef staff, marked 'Bourdon 16' and Sw. to Ped.'. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some performance instructions like '2 1' and '8' above certain notes in the Manuals part.

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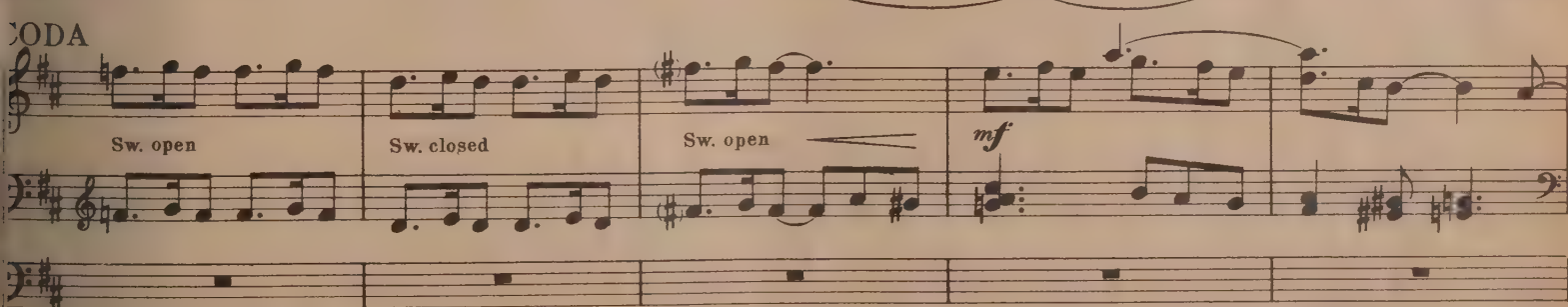
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8 Last time to Coda



CODA





## GOBLINS

SECONDO

ELLA KETTERE

Grade 3½.

Presto M.M. ♩ = 72

*f* *ff* *Fine* *mf* *p* *mf* *rit.* *mf* *rit.* *D.C.*

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## MY FIRST PIECE

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Grade 1.

Moderato M.M. ♩ = 126

SECONDO

ROBERT NOLAN KER

*p* *p* *mp* *mf* *f* *rit.*

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## PRIMO

Presto M. M. ♩.=72

# MY FIRST PIECE

## PRIMO

ROBERT NOLAN KERR

**Moderato** M.M. ♩ = 126

The image displays a musical score for the piece "The Swan" by Charles Ives. The score is written for piano and violin. The piano part is in 3/4 time, and the violin part is in 3/4 time. The score is divided into three systems. The first system shows the piano part with a melody of eighth notes and a bass line of quarter notes. The violin part enters with a melody of eighth notes. The second system continues the piano part with a melody of eighth notes and a bass line of quarter notes. The violin part continues with a melody of eighth notes. The third system shows the piano part with a melody of eighth notes and a bass line of quarter notes. The violin part continues with a melody of eighth notes. The score includes dynamic markings such as *mp*, *mf*, *f*, and *rit*. The tempo is marked *Andante*. The score is for a single performance.



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## LOVELY MAIDEN

FRANZ JOSEF HAYDN  
Orchestrated by ROB ROY PEER

**Andante**

1st Violin

Violin Obb. A

Piano

*p*

*rit.*

*mf a tempo*

*cresc.*

*rit.*

*mf a tempo*

*cresc.*

*rit.*

*mf a tempo*

*cresc.*

*p cresc.*

*rall.*

1 2

*p cresc.*

*rall.*

*p cresc.*

*rall.*

1 2

2d VIOLIN and  
VIOLIN OBB. B

## LOVELY MAIDEN

FRANZ JOSEF HAYDN

**Andante**

*p*

*rit.*

*a tempo*

*cresc.*

*p cresc.*

*rall.*

1 2



## CELLO

## LOVELY MAIDEN

FRANZ JOSEF HAYDN

Andante

*p* *rit.*  
*mf a tempo* *cresc.* *p cresc.* *rall.*

## ALTO SAXOPHONE

## LOVELY MAIDEN

FRANZ JOSEF HAYDN

Andante

*p* *rit.*  
*mf a tempo* *cresc.* *p* *rall.*

## CLARINET

## LOVELY MAIDEN

FRANZ JOSEF HAYDN

Andante

*p* *rit.*  
*mf a tempo* *cresc.* *p* *rall.*

## TRUMPET

## LOVELY MAIDEN

FRANZ JOSEF HAYDN

Andante

*p* *rit.*  
*mf a tempo* *cresc.* *p* *rall.*

TROMBONE  
BARITONE

## LOVELY MAIDEN

FRANZ JOSEF HAYDN

Andante

*p* *rit.*  
*mf a tempo* *cresc.* *p cresc.* *rall.*



Grade 1.

## LITTLE SWEETHEART

H. P. HOPKINS

Moderato M.M.  $\text{♩} = 60$ 

pp

slower

In time

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N.B. Play both hands two octaves higher.

Grade 1½.

## THE OLD MUSIC BOX

CHARLES H. MASKELL

Allegretto giocoso

*p dolce.*  
*l.h. non legato*

Both Pedals down throughout.

rit (box running down)

*p slower*

pp

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Grade 1½.

## PLAYING BALL

Moderato M.M. ♩ = 138

LOUISE CHRISTINE REBE

*mf* Come out now and play with me, I've a new ball, come and see. Come out now and play with me, I've a great big ball. *f* Bounce-ing, bounce-ing up and down, Bounce-ing up and bounce-ing down, Bounce-ing, bounce-ing up and down, See my big bright ball. *mf* Come out now and play with me, I've a new ball, come and see. Come out now and play with me, I've a great big ball.

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Grade 1½.

## JUNIOR HIGH ENTRANCE MARCH

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MABEL MADISON WATSON

M.M. ♩ = 108

*mf* Last time to Coda

*mp*

*f*

D.C.

CODA

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## MORNING SONG

Grade 2½.

P. ZILCHER, Op. 156, No. 1

Allegro M.M. ♩ = 108

The musical score for "Morning Song" is written for piano and bass. It begins with a treble and bass clef, a key signature of one flat (B-flat major), and a 2/4 time signature. The tempo is marked "Allegro M.M. ♩ = 108". The piece is in common time (C) and is marked "mp" (mezzo-piano). The score consists of seven systems of piano and bass staves. The piano part features various dynamics including *mp*, *mf*, *p*, and *rit.* (ritardando). The bass part features various dynamics including *mp*, *mf*, *p*, and *rit.* (ritardando). The score includes numerous fingerings and articulation marks. The piece concludes with a *rit.* marking and a final chord.



## EDUCATIONAL NOTES

on The Etude Music  
By EDGAR ALDEN BARRELL

### er-lilies, by Evangeline Lehman

is a most imaginative and poetic composition of the *barcarolle* type. In Italian the word *barcarolle*, as referring to boat songs of various sorts of water music is obvious. The very outset establish a marked rhythm. should be maintained throughout the piece. It will be one of the most important elements in successful interpretation. The beauty of the themes can be perceived at once. They should be played with great smoothness and with rich, round tone. The grace notes, played by the right hand, are a special charm in this piece. As we have previously remarked in our columns, grace notes should be always lightly and—as their name implies—lightly. They are used to adorn the line of the melody and can be compared to the whipped cream added to various delightful desserts.

### In the Bayou, by Reginald deKoven

ole life was very colorful and romantic. Harding's excellent opera, "Deep River," had some of the customs and charm of these. Here we have a tuneful sketch from the pen of the well-known American composer Reginald deKoven. All of you should read the account of his life written by Mrs. deKoven. It is very respect is a highly interesting book. The sixteenth note groups which you find in this piece, seven and so on should be played. They are just by way of decoration and most effective if not emphasized too much. The trio uses a syncopated rhythm which we find in this piece. It should be played quickly, of so fast that clarity is sacrificed. Accented notes so marked. The tendency of the average player is to fail in his attention to these or accents.

### nn to Spring, by Carlyle Davis

e first section of this melodious composition has a very distinctive melody, supported by a syncopated type of accompaniment which is often to be found in songs. Let the melody "and try to get as round and mellow as possible."

Ritard section uses an entirely different tempo. The left hand part must be fingered marked or you will run into several snags. as poetically as possible—which means, of course, with imagination.

. Davis, a pianist and composer of promise, lives in Ohio. He is a graduate of Harvard University where he devoted special attention to the study of music.

### Carnival Scene, by Paul du Val

er such a short composition, this has several interesting features which require careful practice. For example, the *glissando* must be played in strict time and must end exactly on G. The way to insure the latter is to end with the left hand—the hand therefore having to make a turn at this point. Next is the difficulty of most players have with rapid sixteenth notes as you will find in measure nine. The word *bravura*, which you will see near beginning, means "in showy style." The ornaments which the Italians like so well are of this character. The pedaling is usually a measure" and thus should not cause any concern. Play brightly, with strongly marked rhythm.

### et Egyptien (No. 2), by Alexandre Luigini

alexandre Luigini was a prominent French pianist and conductor. He was born in Lyons in 1850 and died in 1906. His name is pronounced as follows: *Lo-o-e-g-e-n-e*. The *Egyptian Suite* from which this excerpt is taken is excellent music and music which is full of melodic interest to carry it along. It will not be hard for you to realize what a beautiful music this number is. One can visualize graceful dancers bending and moving to its infectious rhythm. Do not play it too rapidly; that would give it a character which would be entirely false. As you will see, much of the left hand part is played *staccato*. There are times, however, when *legato* treatment is required. All holds true of the right hand part as well. The *crescendo* is especially fresh and interesting. It is with gradually decreasing volume of tone near the very end, with a lessening of speed. The majority of dances are in triple time. For example, there is hardly one of the Spanish dances which does not bear this out. A few, true, are in 2/4 time, but very few. Look hard at this piece and it will reward you. Get all the rhythmic vitality and as much as possible. You know, merely playing accurately the notes of a composition is just the first step. After that comes the all-important matter of interpreting the composer's intentions. The very best and most interesting way of making which are given on a piece will be an important guide to you, but you must also have your own interpretative ideas.

### Waltz Dance, by Annie E. Gay

is always a pleasure to welcome to our pages new composers. In many cases these composers have later won widespread recognition.

tion for their work in this country and elsewhere. Annie E. Gay, an Ohioan comes this time with an extremely tuneful and appealing composition. The word "kewpie" is probably understandable to you all. Kewpies are the little dolls which have had such a vogue.

The rhythmic charm of this piece is largely brought about by the use of dotted eighth notes followed by sixteenth notes. In the trio a new rhythmic pattern is used. The melody in this third section is a good one. In which measures do we find examples of syncopation—that is, shifted accents?

Play at a quick tempo, with lightness of touch and with good humor. In any dance the effect is lost if the rhythm is not clearly established by strong accentuation on the proper beats of each measure.

### Little Polonaise (from Papillons, Op. 2), by Robert Schumann

Robert Schumann was born in Zwickau in Saxony, in 1810, and died near Bonn in 1856. You will recall that the great Beethoven was born in the latter town. Space does not permit us to go into the narration of even the more important facts in Schumann's life. We would strongly urge that you acquaint yourself with this information. In the set known as The Etude Booklet Series there is an excellent, though very brief, booklet on this composer which will supply you with enough facts for your purpose.

In his compositions Schumann departed from the conventional methods. As has been often said, a separate and distinct type of technique is required in playing his compositions. Here we have a Polish dance or *Polonaise*, taken from the set known as "Papillons," Op. 2. The tempo is a rapid one and we would suggest that until you are sure of the notes you play the dance at a very moderate speed.

The way in which this composition is constructed is most interesting, and we would suggest that you make a little analytical chart, showing the various sections with their lengths and keys, in the manner in which we have sometimes done in these Educational Notes.

### Toccata, by Louis Victor Saar

Louis Victor Saar, one of the striking personalities in American music at the present time, studied with Brahms and with various other great European masters. Brahms was a great "form maker." That is, he spent a great deal of pains in casting his music in the best and most logical forms. Thus you will see that he was quite unlike Schumann or Chopin.

Mr. Saar is also a form maker, unless he specifically chooses not to be one. Here is a splendidly constructed and very bright composition of the type which we call *toccatas* or great "form makers." The touch will make such a composition relatively easy—and, conversely, the use of a heavy touch will make it extremely difficult.

Play this piece with very steady rhythm, making every note as distinct and as sharply defined as possible.

### Russian Cradle Song, by Katherine K. Davis

There is genuine Russian character and a great degree of tenderness in this little lullaby. It commences in the key of A minor, has a middle section in the tonic major, and returns to A minor for a repetition of the first section. The minor theme should be played slowly, with round, soft tone. The middle section continues the same movement but requires a brighter tone. We cannot over-emphasize the fact that you should play in as smooth a fashion as possible. Every lullaby must be made very rhythmic, since its unvarying, and hence monotonous, tempo theoretically serves the purpose of lulling to sleep some tiny child.

In the A Major section please take note of the three-measure phrases which the composer has used and which are extremely Russian in effect. As you know, the customary length of a musical phrase is four measures. The Russian, as often as not, has tunes which separate themselves into phrases of quite different lengths.

Miss Davis lives in Philadelphia and is represented in the catalogues of several leading American publishers, by piano pieces, songs, choruses and so forth.

### Little Green Valley, by Arthur E. Penn

Out of the thousands and thousands of songs which have been published during the past twenty years, it is remarkable how very few have enjoyed widespread popularity. Of these few, one of the most outstanding is Arthur A. Penn's lovely *Smilin' Through*. Here we have another song by this composer—one which has but recently been completed. In our opinion it is every bit as appealing and tuneful as anything he has written. The poem will find a sympathetic response in the hearts of us all.

At the words "a winding road," it would be well to quicken the tempo slightly; then, upon the return of the main theme, resume the time of the piece.

Mr. Penn, in addition to his hundreds of delightful songs, has also written excellent operettas and other works. The accompaniment to this number is so simple that even the pianist with slight accomplishments will find it easy to do.

(Continued on page 398)



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# THE SINGER'S ETUDE

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## The Singer at the Microphone

By HOWARD H. EDGERTON

RADIO performance inevitably presupposes a certain degree of technical and interpretative excellence. In fact, it might be said, for the sake of the performer's reputation as well as for the benefit of the audience, that none but the experienced and talented professional should ever attempt to broadcast. By "professional" is meant the performer thoroughly accustomed to public appearance. There are, and should be, exceptions to this general rule, of course; but they will be more rare when it is realized that even those hardened to working before a visible audience frequently experience quite new sensations before the microphone and that almost invariably the recitalist must learn new rules of conduct to insure the successful transmission of his program.

Assuming that tone production itself is under control—and nothing is more important, for the microphone seizes upon any discrepancies such as hoarseness, nasal deadness, stridency and the like with diabolical infallibility—it will be well to render accessible to the artist inexperienced in radio work some helpful advice concerning deportment at the "mike." With a little effort the artist can learn the principles of what might be called "microphone stance" and apply them himself, which will make for greater smoothness of operation. "Keyboard line" is a term denoting an imaginary continuation, to an indefinite length, of the piano keyboard on either end. "In front" means on the same side of this line on which the pianist sits; "behind" means the opposite side.

### Eliminating Mishaps

IN THE first place, every singer should have the music not only available but in the hand while singing. Some memory performances are indispensable on the stage or in the auditorium; but, when the broadcast originates in a special studio, there is no alibi for failure through lack of copy. Even when a microphone is placed to transmit public performances before large visible audiences, the artist should sing from the music except in opera, in technical recitals such as musical contests, in rare cases where the singer's renown precludes the use of music because of a reputation for the use of "pose" (this is not derogatory), or, in general, when the singer is in costume. Of course it would be ridiculous to hold music in the hand for certain études or vocalises used to exhibit pyrotechnical skill, simply because in the most rapid or difficult passages the singer could not "read" the material anyway, and if any prompting is needed for a piece of that character the singer certainly should not attempt to render it publicly under any circumstances. A certain amount of care should be exercised about rustling the pages of music. In general, if the copy is held well below the level of the micro-

phone while turning the pages, no ill results will follow.

A word might be inserted here on the subject of clearing the throat. The rules for public recital concerning this apply here, although in longer pauses or between well-separated phrases, the radio artist has the advantage of being able to turn his back on the transmitter at about three feet, and, by covering his mouth with his hand, get in a "good old hack" without his audience being the wiser.

### Where to Stand

THE STUDIO attendants will usually place the microphone properly to receive the accompaniment, and then, if not already acquainted with the peculiarities of the artist (who himself is probably untutored in broadcasting) they will wait for the first few notes before showing him definitely where to stand. Almost without exception this stance should be, with a piano, near the keyboard line (usually behind it) about two or three feet from the right or treble end of the keyboard. Under ordinary conditions this will insure the proper placement of the microphone in relation to the piano, that is, at right angles to the strings and from two to four feet distant from the nearest or treble side.

It is always the best plan for singer and accompanist to be able to see each other at all times. Tempo, volume and other arbitrary signals between the two are distinctly useful and practicable in a studio broadcast, and their use is greatly facilitated by each performer having a clear view of the other. At this point is inserted a concise reference table for microphone stance as applied to the different voices, which has been compiled from actual observation in both studio and control room.

### REFERENCE TABLE FOR MICROPHONE STANCE

Computations are for microphone three feet from keyboard line.

VOICE	PITCH	VOLUME	ANGLE (degree)	MICROPHONE DISTANCE	LATERAL DISTANCE
Bass	.....	Great	45	3 ft.	1 ft.
Bass	.....	Small	20	2 ft.	0 ft.
Baritone	.....	Great	45	3 ft.	0 ft.
Baritone	.....	Small	30	2 ft.	0 ft.
Tenor	.....	Great	45	3 ft.	0 ft.
Tenor	.....	Small	45	2 ft.	0 ft.
Tenor	High	Great	90	1½ ft.	0 ft.
Tenor	High	Small	70	1½ ft.	0 ft.
Contralto	.....	Great	60	2 ft.	0 ft.
Contralto	.....	Small	30	2 ft.	0 ft.
Soprano	Mezzo	Great	45	3 ft.	0 ft.
Soprano	Mezzo	Small	20	2 ft.	0 ft.
Soprano	Dramatic	Great	60	2 ft.	0 ft.
Soprano	Dramatic	Small	90	1 ft.	½ ft.
Soprano	Lyric	Great	60	3 ft.	1 ft.
Soprano	Lyric	Small	10	3 ft.	1 ft.
Alto	.....	Great	20	3 ft.	1 ft.
Alto	.....	Small	0	3 ft.	0 ft.
Male Croon	.....	.....	90	½ ft.	½ ft.
Female Croon	.....	.....	70	1 ft.	½ ft.

This does not imply that for every change of volume the singer should vary his position. Only for very great changes should his stance be shifted, and that applies more to the female voices. "Volume" here refers to that element as used according to the composer's direction in each song. The operator in the control room will take care of "aggregate volume" and if the foregoing table is accurately followed the "interpretative volume" will generally take care of itself.

As to "angle," when the performer faces the microphone line directly while on the keyboard line it is marked here as 0 degrees, whereas when he faces the piano it is marked 90 degrees, with intermediate positions in proportion. When closer to

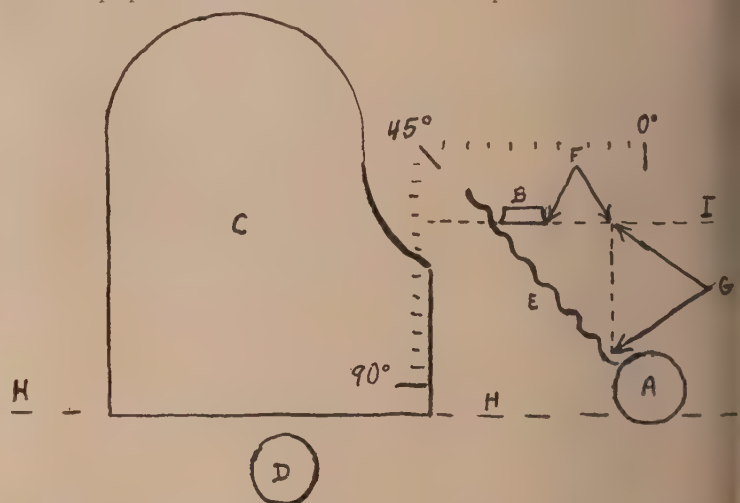
"across" the diaphragm toward the piano. A difference is made, in the accompanying table, between "contralto" and "alto." This is merely to distinguish between the heavy, liquid quality of one type of voice for which the former word is used, and the lighter, thinner type denoted by the latter.

Sometimes it happens that the performer is taller than the microphone. In such cases, the greater the discrepancy, the lesser should be the angle at which the singer faces the recording instrument.

Key:

A—Tenor singing piece of small volume (see table).

B—Microphone.



C—Piano.

D—Accompanist.

E—Direction of vocal sound waves.

F—One foot lateral distance.

G—Two feet microphone distance.

H—Keyboard line.

I—Microphone line.

If a protractor is placed over the diagram it will prove a very definite and detailed help. Care should be taken to have the protractor exactly at the center of the circle representing the singer's head.

"We live by giving rather than by taking and we have no way of knowing whether a theme is really ours or whether it is of some known or unknown source. Each individual puts himself into each folk song. Wagner stole from Liszt, and we have stolen from Wagner. This crazy originality does not concern me in the least. I don't care about it in my own or in other person's work. It is an awful waste of time and energy, and I only think of music as a language through which I must find our own personal medium of expression, each finding it in a totally different way. Life is too short of two hours to waste it on small things."

—PERCY GRANGER



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## How Should the Vowel "E" be Sung?

By WILBUR A. SKILES

THE breath, in singing, should be felt as potential tone within the larynx. "Vocal attack" is setting in motion the thin edges of the cartilages therein, originating sound waves which are transformed and amplified into tone by means of the resonance chambers of the body. This attack is made entirely through the action of the tongue, which connects by means of muscles to the larynx below and the palate above it. After mastering the attack one must learn to merge various vowels into the tone originated. Tone should never be forced, contrariwise, into the vowels. This is often attempted with the vowel "E."

All tones should float on the breath. Students so often believe, again especially when sounding "E," that their tone is on the breath when it merely assumes nasal resonance, controlled through the action of the jaw and chin muscles.

By speaking "E" softly yet with firm attack one can feel its foundation throughout the resonance chambers of the chest, head and mouth (nasal resonance is secondary). This same firmness of resonance should prevail in all tones throughout the entire range of the voice. Registers in vocal ranges are merely signs of incorrect control of the breath and the vocal muscles. No breaks or changes in resonance timbre should be heard on any particular pitch.

The tone should float on the breath, assuming its timbre from the resonance chambers while it floats into them. Forcing by means of jaw and chin muscles can only rob the tone of this necessary

resonance. "E" is the one vowel so often forced, due to the singer's incorrect mentality as to resonance and tone. This vowel should not be sung "through the nose," but, like the others, should be allowed to assume its full resonance qualities from the head and chest. Beautiful renditions can be ruined by this one error in tone production. Sing the "E" on the breath. Let the breath carry it forward in full sway. Do not hold the tone from its resonating possibilities. Let it go. Let it sing. Let it swim.

To sing "E" correctly one should first acquaint oneself with that wonderful relaxation which is so evident during the act of yawning. The throat is then open and relaxed, allowing the breath to come through unobstructed. All one has to do is to set up a partial resistance against the flow of the breath under this sensation, by partly closing the vocal cords through natural muscular actions, and one has the raw material from which tone is built. The more complete the "closing of the vocal cords," the higher the pitch, because then the edges of the cartilages become thinner and produce quicker vibrations when the breath causes them to move.

"E" requires a very complete control of such performances to be steady in pitch and true in quality. Head resonance must always have its proper responsibilities in tones sung with the vowel "E," and the nasal resonance must never be allowed to carry the tone away from other resonance chambers.

## Catalogue Your Songs

By MRS. JOHN FRANCIS BRINES

A LIST of songs, kept in some regular and easily consulted form, is invaluable. A loose-leaf book or a small card catalogue will give both pleasure and a sense of possession. This serves not only as a convenience for putting the hand at once upon any song wanted, but is also a constant aid in giving the singer a sure and wide knowledge of songs and of composers.

Two alphabetical indexes will provide for the listing of the songs under two headings: *Composers* and *Titles*. This is a pleasant and secure way of connecting song and composer, knowledge absolutely essential. Nor should the *Poet* be forgotten. A circle should be placed about the poet's name. It was the poem which inspired the composer to write the music! So, the names of both the poet and composer should be always associated with the name of the song.

Certain poems will be found to have caught the fancy of many composers. The catalogue may list *Thou art so like a flower* several times. The writer's list contains settings by four composers who have used

this lovely poem by Heinrich Heine: Liszt, Schumann, Rubinstein and our own Chadwick. Do you know any other? The poem is said to have settings by more than five hundred composers.

The *life dates* of the composer should be recorded; also his birthplace and the date when the song was written or copyrighted. To these should be added the date when the song was acquired, which will be of life-long interest. The noting of the type or style of the song will develop greater and greater skill and judgment in recognizing the character of songs. All this will be of use in making up programs, as will be also the marking of the time it takes to sing the song from the first to the last note.

Of course the practical value of all this will depend upon the care with which the music is kept in its proper order. There is scarcely a better way than to arrange it alphabetically under the composers, which is more definite and direct than by titles. Boxes and cabinets for holding the music may be had to suit any purse.

"We have here in America, because of the fusion of many races, the very best material for producing singers; but, because of the slovenly habits of voice production in speech, so prevalent in this country, defects are created in children, which are almost impossible to remove, when later in life one desires to develop the singing voice. Therefore it is imperative, if we wish to save our naturally beautiful voices, to lay the foundation for correct training very early indeed, even in the nursery itself, and to follow this with proper training of the voice in kindergarten, school and college."—OSCAR SAENDER.

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# THE ORGANIST'S ETUDE

Edited for April by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

## The Piano and Organ in Contrast

By H. C. HAMILTON

MOST of the organ accompaniments heard, either at church or concert, are piano parts, more or less altered or "fixed over" to suit the instruments at hand. A hymn, with few exceptions, gives only the voice parts. True organ accompaniments are seldom found, except in anthems which may have a specifically well-written part for that instrument. A number of songs, it is true, are published with an extra page or two suitable for reed organ or harmonium, but this is merely a sort of "addition"—something to be used in conjunction with the piano.

Many of us have heard the organist who never troubles himself as to whether a thing suits or not; he plays piano accompaniments on the organ as if the two instruments had everything in common. Wide skips, octaves, repeated or broken chords, arpeggios—all are done exactly as written, or at least attempted so. The results? As painful to put into words as to endure.

There are such as imagine that if they succeed in being letter perfect nothing can be possibly wrong. In one sense this is true—that is, if the music be properly written for the particular instrument in use and the printed page be free of all typographical errors. But for the organ accompanist to be simply a slave to what may be before him is surely musical unwisdom. There are occasions when what is printed is not an instrumental part at all.

### The Hymn Accompaniment

WHAT IS the average hymn-tune, theoretically? Music written primarily for either piano or organ? For neither. It is a compressed vocal score; and that, with a few notable exceptions, is the only "accompaniment" furnished.

Now if the instrument be a piano, and but a few voices are taking part and this in a moderate sized room, to play everything exactly as written may serve very well. With more singers, or in a larger auditorium, a need for something more is felt. The single tones of the piano are, in themselves, relatively weak; they lack "body." The sound may be re-inforced by filled in chords and octaves, and often by some differences in the pedaling, if the harmonies permit.

In the case of the organ, where the tone has more "body," additional stops sufficiently amplify the written "accompaniment." But this playing of the voice parts admits of much modification. A comparison of the two instruments may reveal many points of interest.

### We Meet the Piano

LET US first consider the piano. Here we have a glorified form of the harp, especially if the instrument be a concert grand. Through the agency of wires and

hammers, the nature is partly that of a string and partly that of a percussion instrument. But this latter quality is not unduly assertive, except when the hammers are worn or when the player "pounds." But with a fine piano in perfect condition, we have what Hofmann refers to as "the chastest of all instruments." Whether all will agree with the great pianist or not is another question. Nevertheless, with its full resonance of vibrating wires, further emphasized by the well-seasoned sounding-board, we have something in its own way nearly perfect.

But the piano has its limitations. A tone, once produced upon it, gradually diminishes. For purposes of *diminuendo*, this ebbing has a charm all its own; but on the other hand there is the serious disadvantage that it lessens the instrument's melodic possibilities. The higher notes are capable of almost infinite delicacy, but their sustaining power is practically nil. Exquisite glass-like effects may be obtained: an opportunity that Chopin and Liszt were not slow to exhibit in both ornamentation and cadenza. The very lowest tones are somewhat thick and unmelodic in quality, though the concert

grand, with its longer strings, does not betray this defect to an unpleasant degree. With all these deficiencies in the matter of the sustaining of tones, still the vibration of the wires, limited though it be, is really the thing which gives the piano what some call its "soul."

Now it will be easily understood that the piano, with its "carrying over" of a gradually diminishing tone, and the organ with its "set" tone of unchanging strength,

offer two very different problems in the matter of accompanying. With the exception of such stops as chimes and harp found in some churches—and not a few other "extras" heard in theaters—the organ is a wind instrument and a distinct contrast in every way to the piano. On depressing a key, the resultant tone is dependent on the nature, material and size of the pipe and the gauge of the wind pressure. With an organ pipe we cannot increase or diminish the wind supply; so we vary the tone by means of shutters, and a device to make a "tremolo." In short, it is a "set" tone, incapable of change or accentuation as compared with many other instruments, or the voice.

### Deadly Uniformity

SINCE the organ is characterized by tones unavoidably "set," a limited number of stops is likely, sooner or later, to create a sensation of sameness. This lack of variety is a natural outcome, both because of the absence of accent and because of the unchanging strength of sound when prolonged. After a pipe has been emitting its particular tone for a time, the auditor begins to desire a change of some sort.

A change is as good as a rest, we are told, and this truth certainly includes the ear. The "flutter" caused by the tremulant is a decided relief, although it can be, like the "loud" piano, misused. The judicious manipulation of Swell or Choir shutters gives (to a limited extent) a gradual rise or fall that is a welcome variation.

Now when some stop more than ordinarily loud ceases abruptly, the auditor generally has two feelings: one,

of relief, but along with it also a sense of crude "breaking-off." In the largest best organs there is such an assortment of stops, each so nicely regulated to other, that changes may be made to something of similar quality but of less quantity. This, if skillfully done, gives effect of *diminuendo*. Also the shutters can help greatly in such matters. If the Swell, a gradual *crescendo* is desired they may be slowly opened, and, when the next stop is added, immediately closed. Then the same procedure may be repeated. For a *decrecendo*, the procedure would be, of course, reversed: gradually closing the shutters, and opening instantly as each stop is subtracted. It is hardly necessary to mention that the order of stops in each case is reversed also—the softest to the loudest, and *vice versa*.

Reiterated chords on the piano, with sustaining pedal held down, are exactly the same thing at the organ, especially with, say, the Great Diapason! Pianist arpeggios give a splendid effect of "building up" the harmony: something found in well-written piano compositions. Chopin. But how crude and inane are the organ playing sounds from the organ! Of course, there are many occasions when detached tones are desirable. Indeed, staccato playing is as important as on the piano. But, in the larger sense, the organ is not an instrument primarily suited to continuous staccato. A certain amount when used along with intelligent phrasing "flavors" what would otherwise be an ending legato. Other things, too, may occur to the thoughtful organist—spices as condiments, but far from desirable regular diet.

### Breaking Up Monotony

REGARDING legato and staccato there are those who play in the latter manner constantly, and who never "let up" until finished. The unwavering fullness of strong organ tones soon becomes unpalatable. This creates a feeling of trying to fight off something, something big, overpowering and relentless. Singers to an accompaniment either will strain to make themselves heard or be crushed into silence. This kind of playing needs a lot of light to cheer the gloom—and this is phrasing. Proper phrasing is life in music. Making the entire stanza of a hymn one unending sound from first to last is enough to drive many people out of church.

But there is still hope. The organist's hobby is legato; but, once convinced of riding his hobby to death, he may turn to self-improvement. He may learn to play while his hands may stay down most of the time, it is not a capital offense to lift at certain spots.

On the other hand we are called to endure the staccato fiend—he who plays two connected tones as if they were



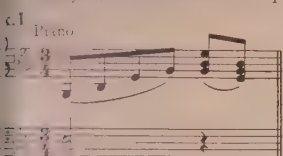
THE ORGAN OF THE FRAUENKIRCHE (CHURCH OF THE VIRGIN) OF DRESDEN



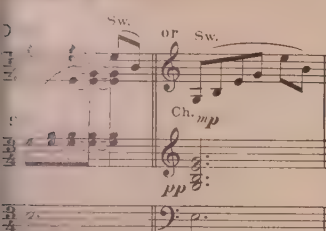
A smoothly flowing legato position charms for him; his only concern is how to avoid it. Every single note would seem, should, in itself, complete a phrase.

Organ-like passages are quite tolerable when blended with soft, sustained notes which cast a veil of tone over the selected notes and cure them of their defects.

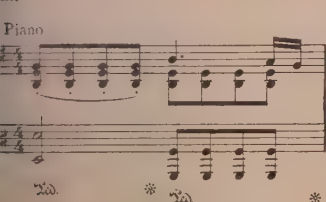
In the accompaniment to the beautiful "all your hearts" aria from Mendelssohn's "Elijah," written for the piano,



played on the organ as if written

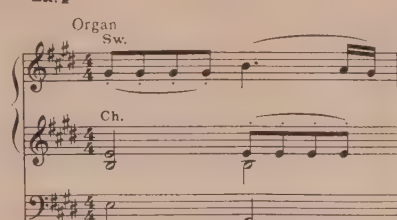


In the case of repeated chords, where the *sostenuto* are both desirable, a compromise may be made, as in the following from *Comfort Ye* in Handel's "Messiah."



If extreme smoothness is desired, this may be treated as here shown:

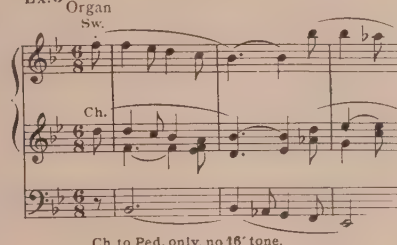
Ex. 4



It is, however, ordinarily better not to eliminate quite so many of the repeated tones.

With a melody of an essentially smooth-flowing character, the atmosphere created by the organ is superior to that by the piano. Observe this quotation from *He shall feed His flock*, also from Handel's "Messiah."

Ex. 5



It is not unusual to hear this exquisite inspiration rendered in a heavy, labored or even distorted manner; while naïve simplicity is the key to its charm, and any straining after "effect" detracts from rather than enhances its beauty. Let a *pastorale* be a *pastorale*, where "the tumult and the shouting dies." Let such a heavenly melody, with its calm healing message, speak peace to a restless world.

(Continued in THE ETUDE for May)

## Titans of the Past

E. A. B.

ANY giants among organ composers arisen during the past hundred years as Rheinberger, Widor, Guilmant, and Malling—that there is danger any of the great ones of still earlier will go unremembered even by the student of organ literature. Johann Sebastian Bach, like truth, is eternal; as he, before whom all the world of bows in worship. But what about superb olden musicians as Frescobaldi, Buxtehude and Froberger? Surely they do not deserve the name of oblivion.

Let the first of these men as a case in point. This Italian genius was born in Ferrara in 1583 and died in Rome in 1641. After studying with fine teachers the names of whom are forgotten, he went to Flanders and there published his musical works. In the same year of his election to the post of organist at St. Peter's, Rome, a position he held the rest of his life. His renown as a musician can be judged by the fact that at his last recital in Rome an audience of thousands is said to have attended. Many recitals today attract such large crowds. Among Frescobaldi's pupils,

of whom there were many, Froberger—court organist at Vienna—was outstanding.

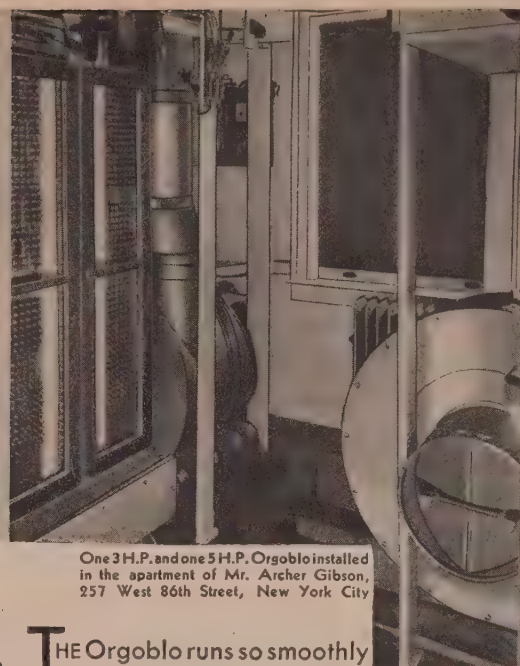
In his compositions Frescobaldi was a daring harmonic innovator, foreshadowing in some respects the present key system. He composed toccatas, caprices, ricercari, passacaglios, arias, fantasies, and so forth. Get his *Passacaglio in B-flat* and note the absolute perfection of outline and detail. A passacaglio, you will remember, is a slow, majestic dance not unlike the *chaconne* in mood and movement.

Alongside that piece by James H. Rogers or Gordon Balch Nevin or Firmin Swinnen, try placing on your programs a composition by one of the Titans of the far past. Here are the titles of a few available pieces. None of these works is especially easy, nor yet of the greatest difficulty.

- Pachelbel: *Christmas Pastorale*.
- Pachelbel: *Toccata in C*.
- Frescobaldi: *Passacaglia in B-flat*.
- Frescobaldi: *Capriccio (sopra la, sol, fa, mi, re, ut)*.
- Buxtehude: *Prelude and Fugue in G minor*.
- Buxtehude: *Prelude and Fugue in F-sharp minor*.

There is not a great deal of difference in the preparation required for one who plays the organ in a liturgical church and one who holds a position in a non-liturgical church, and in any event, it is a notable fact that many of the churches which are not ritualistic are now using vested choirs, observing the Lenten season and Holy Week, and following other historic customs of the church—all of which points to at least a partial return to the more dignified form of worship by religious bodies which have to a great extent discarded it.—The Diapason.

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## Choirmaster's Guide

FOR THE MONTH OF JUNE, 1932

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
F I F T H	<b>PRELUDE</b> Organ: Reverie, John Hermann Loud Piano: Enchantment .....Kohlmann  <b>ANTHEMS</b> (a) More Love to Thee .....Marks (b) Sweet is Thy Mercy .....Barnby  <b>OFFERTORY</b> At the Cross .....Nevin (Alto Solo)  <b>POSTLUDE</b> Organ: March in C .....Read Piano: Apotheosis .....Gounod	<b>PRELUDE</b> Organ: Adoration .....Gaul Piano: Andante from Sonata Op. 79 Beethoven  <b>ANTHEMS</b> (a) The Radiant Morn hath passed Away .....Woodward (b) If Ye Love Me .....Simpson  <b>OFFERTORY</b> God is Love .....Marks (Duet)  <b>POSTLUDE</b> Organ: Offertory .....Loud Piano: Chansonnette .....Huerter
	<b>PRELUDE</b> Organ: Andante .....Batiste Piano: A Remembrance .....Armstrong  <b>ANTHEMS</b> (a) I Will Mention .....Sullivan (b) O How Amiable .....Barnby  <b>OFFERTORY</b> Comfort Ye, My People .....Riker (Tenor Solo)  <b>POSTLUDE</b> Organ: Jubilant March .....Solly Piano: Marching to Peace .....Roedel	<b>PRELUDE</b> Organ: O Thou Sublime Sweet Evening Star .....Wagner Piano: In Silent Thought.....Morrison  <b>ANTHEMS</b> (a) Softly Now the Light .....Sudds (b) Hear the Voice and Prayer Barrington  <b>OFFERTORY</b> Let Not Your Heart Be Troubled (Soprano Solo) Reed  <b>POSTLUDE</b> Organ: O Sanctissima .....Lux Piano: Consolation .....Morrison
	<b>PRELUDE</b> Organ: Sweet Hour of Prayer...Loud Piano: Adoration .....Borowski  <b>ANTHEMS</b> (a) Gloria .....Mozart (b) O Light, O Love, O Spirit...Giffé  <b>OFFERTORY</b> Rock of Ages .....Dibble (Duet)  <b>POSTLUDE</b> Organ: Marche Romaine .....Gounod Piano: March of the Druids...Keats	<b>PRELUDE</b> Organ: Prelude in E-flat .....Read Piano: Chant du Soir .....Borowski  <b>ANTHEMS</b> (a) O Taste and See .....Goss (b) Blessed is He Who Cometh Gounod  <b>OFFERTORY</b> Thou Art My God .....Roberts (Soprano Solo)  <b>POSTLUDE</b> Organ: Offertoire .....Grey Piano: Postlude in E. Minor...Chopin
	<b>PRELUDE</b> Organ: Sunrise in Emmaus Marguerite Maitland Piano: Une Petite Histoire...Rayners  <b>ANTHEMS</b> (a) Lo, My Shepherd's Hand...Haydn (b) Prayer of the Penitent .....Felton  <b>OFFERTORY</b> Recessional .....de Koven (Baritone Solo)  <b>POSTLUDE</b> Organ: Largo .....Handel Piano: Excelsior March .....Kerr	<b>PRELUDE</b> Beautiful Isle .....Cooke (Violin, with Organ or Piano Accompaniment)  <b>ANTHEMS</b> (a) God is Love .....Franz-Hawley (Men's Voices) (b) Now the World .....Handel  <b>OFFERTORY</b> Romance from Concerto, Op. 20...Lalo (Violin, with Organ or Piano Accompaniment)  <b>POSTLUDE</b> Organ: Scherzino .....Thompson Piano: March of the Archers...Ewing

Anyone interested in any of these works may secure them for examination upon request.

## ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.  
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. We have a two manual organ in our church, built in 1912. Will you explain why some notes sound when some of the stops are drawn? Particularly is this true at present with the Swell organ stops. We cannot use the Swell organ at all. It is only one year since we had the instrument tuned, but tuning does not seem to rectify this trouble.—F. I. S.

A. Tuning only will not remedy the trouble you mention, which is caused by some mechanical trouble. We cannot tell you definitely the cause of the trouble. If the organ has tubular or electro-pneumatic action the pneumatics may need renewing. We would suggest your taking up the matter with the builder of the organ or an expert organ mechanic.

Q. A few months ago in your column in THE ETUDE you mentioned a book by Edward Eigenschenk entitled "Organ Jazz." I have not been able to purchase it in our city nor find out its contents and price. Please send me name of publisher and price.—E. S.

A. The book may be secured from the publishers of THE ETUDE. Retail price, \$3.50.

Q. I am sending you the specifications of the organ in our church. I would like you to suggest some unusual, even startling, registrations for solo stops, accompaniment and combinations when playing on the Great coupled to Swell. The congregation is used to a theater organist and would welcome anything "different" and in keeping with the theater style. The organ is quite brilliant and is built on the "straight" principle; so there is little duplicating and tremendous volume. Also I would like you to suggest a book of offertories as we have the instrumental offertory. I have "Organ Melodies" of O. W. Landon.—J. M. H.

A. Your specification indicates a rather satisfactory "straight" organ with nothing included to suggest unusual or striking registrations. This is as it should be, and your congregation should not expect theater style from your church organ or any other organ of like character. Their wishing such effects is in poor taste; we should not care to advise "startling" effects even though your instrument were capable of such usage. Ridiculous effects, of course, might be had in some church organs, but fortunately your instrument does not suggest such use. You might experiment with some combinations which you have not used, and thus produce some effects your congregation has not heard. The expression, "Great coupled to Swell," is not literally correct usually, as the Swell is coupled to the Great, unless the organ should have the very unusual coupler Great to Swell.

For your use for offertories you might examine and select from:  
"Church Collection of Organ Music"; "Thirty Offertories for the Organ," Rogers; "Thirty Preludes for the Organ," Clough-Leigher; "Thirty Organ Pieces for Use in Christian Science Church," Young.

Q. I would like very much to have a two manual reed organ with pedals and am asking your advice as to where I might purchase a second hand one. I thought some organ dealers who took old organs as trade-ins could supply me with one. If so, please give me the addresses of some in the vicinity of New York City. Will you please give me the name of a book which describes the old Church or Greek modes; also one that describes the table of intervals.—C. V. Z.

A. We are sending you information about reed organs by mail. You will find information in reference to Ecclesiastical and Greek Modes in a book, "Six Lectures on Harmony," by G. A. MacFarren. For table of intervals we suggest "Harmony for Beginners," by Orem.

Q. Will you name progressive grades of organ works that I might study. I have studied piano for over ten years and am now learning organ by myself. What arrangements are there of the piano classics? Are there any good new books on the subject of the organ as an instrument?—A. K.

A. We suggest your use of the following in your organ study: "The Organ," Stainer-Kraft; "Master Studies for the Organ," Carl; "Studies in Pedal-Playing," Nilson; "Eight Little Preludes and Fugues for Organ," Bach.

You will find arrangements of many piano numbers, published separately and in various collections of organ music. For a work on the subject of the instrument itself, we suggest "The Contemporary American Organ," by Barnes.

Q. I am writing to ask for information as to how to seat the singers in a choir.

One chorister says you may have a key of D on the front.—J. B.

A. You do not state size of your organ arrangement of seating capacity. For well balanced choir we suggest the following general seating arrangement:

Tenors Basses  
Sopranos Altos

Congregation  
We have no idea as to what the choir means by "alto in the key of D on front!"

Q. I have a Catholic Church choir, organ and choir loft in rear of church, have twelve sopranos, five altos, four tenors and two basses. When singing the organ arranged as shown here:

4 Tenors 2 Basses  
6 Sopranos Organ 5 Altos  
6 Sopranos

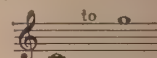
Can you suggest a better arrangement? There is plenty of room for any choir and to me the above arrangement is good. We also have a children's choir of girls. The pastor wants two-part work with their Mass and hymns. They are from eleven to fifteen years of age. Will you tell me how to test the range of the voice to have a correct first and second soprano chorus? Some of them have great difficulty in reaching F. Any circulars, literature, so forth that you think would help would appreciate receiving.—L. M. W.

A. We suggest your trying the arrangement given below, which will bring the members of the choir to the front, a valuable feature since the male membership of the choir is so small.

2 Tenors 4 Sopranos 2 Altos

ORGAN

2 Tenors 4 Sopranos 3 Altos 2 Basses  
We advise your securing "Voice Culture for Children" (2 Volumes) by James L. who recommends as the compass of child's voice:



To select your voices for first and second soprano parts test all the voices for quality and assign those of the highest quality and higher range to the first section, and those of the fuller in quality and lower range to the second soprano section.

You might find a magazine, "The Catholic Choirmaster," interesting and useful in work.

Q. Can you give me some information concerning the Hutchings Organ Company, Boston? Also of one of their organs in Sixth Street Methodist Church of this Will you please send me the examination requirements of the American Guild of Organists?—L. R.

A. The Hutchings Organ Company is no longer in existence. We are not familiar with the instrument in the church you mention. The Hutchings patents, we understand, acquired by Hall of New Haven, Conn., and Steere of Springfield, Mass. The latter firm was merged with the Sk Organ Company, whose offices are at Fifth Avenue, New York, New York. 1932 examination requirements of American Guild of Organists are now available and may be secured by address Frank Wright, Mus. Bac., 46 Grace Street, Brooklyn, New York.

Q. Do you suggest singing Gregorian Chants accompanied on the organ or out accompaniment? Will you name a which contains good church preludes, no fault to play?—A. L. F.

A. Gregorian Chants, given in their original form, are unaccompanied, though are frequently given with organ accompaniment—more frequently with this accompaniment than without, we presume. When accompaniment is used, it should preferably be modal, as that type of accompaniment is more appropriate to the "atmosphere" of chant.

For your use for Preludes we suggest your examination of the following: "Church Collection of Organ Music"; "Thirty Preludes for the Organ," Clough-Leigher; "Thirty Offertories for the Organ," Barnes. While designated as offertories, the tenets of the latter book are suitable for preludes also.



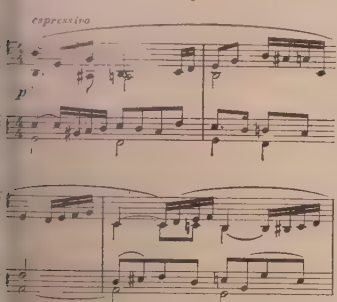
## BANDS AND ORCHESTRAS

(Continued from page 254)

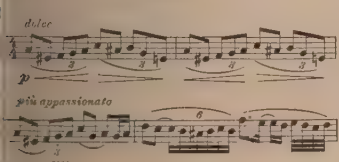
occurs the motive of *Waking Love* (*Love's Glance*), a theme expressive of love and the blossoming of unrequited love. This is played alternately by the oboe and clarinet, and occurs in the opera when *Walter* and *Eva* first

in order of appearance is the motive of *The Banner*. This represents the banner which depicts King David playing the harp, and is the emblem and pride of the

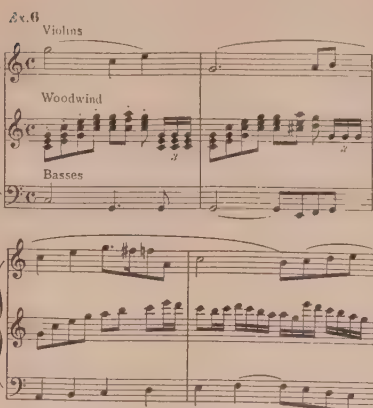
showing the conclusion of this there episodic passage of eight measures leads into another of the important themes—that of *Love Confessed*.



motive runs through the whole and finds its highest expression in the act in a three-four rhythm when *Walter* introduces it as his prize song. The other motive, which is connected with the character of *Walter*, forms an important part of this portion of the score—that of *Impatient Ardor*.



overture is now developed by alterations of these various themes until the end when three of them—*The Masters*, *The Banner*, and *Love Confessed*—are simultaneously combined in a magnificent manner, indicating a final triumph of the traditional art of the Masters and the richer and spontaneous art of *Walter*, which is inspired by love.



It will be of interest to quote from Richard Wagner's own discussion regarding the proper interpretation of the overture: "The main tempo of this piece is indicated as *sehr mässig bewegt* (with very moderate movement); according to the older method it would have been marked *allegro maestoso*. Now, when this kind of tempo continues through a long piece, particularly if the themes are treated episodically, it demands modification as much as, or even more than, any other kind of tempo. . . . This moderate 4/4 time can be interpreted in many and various ways; it may consist of four vigorous quarter-note beats, and thus express a truly animated *allegro*—this is the main tempo I intend, which becomes most animated in those eight measures of transition which lead from the march proper to the theme in E major (Ex. 4); or it may be taken to consist of a demi-period made up of two 2/4 beats, as when, at the entrance of the shortened theme, it assumes the character of a lively *Scherzando*; or, it may even be interpreted as *alla breve* (2/2 time) when it would represent the older, easily moving *andante* which is to be rendered with two moderately slow beats to a measure. I have used it in the latter sense, beginning from the eighth measure after the return to C major (Ex. 6), in a combination of the principal march theme, now allotted to the basses, with the second main theme, now sung broadly and with commodious ease, in rhythmical prolongation by the violins and violoncellos.

The second theme (Ex. 4) has previously been introduced in diminution, and in common 4/4 time. Together with the greatest delicacy which the proper execution here demanded, it exhibits a passionate, almost hasty, character, something like a whispered declaration of love. Not to disturb the main characteristic delicacy, it is, therefore, necessary slightly to hold back the tempo (the moving figure sufficiently expresses passionate haste).

Thus the extreme nuance of the main tempo, in the direction of a somewhat grave 4/4 time, should be adopted here and, to do this without a wrench (that is, without really disfiguring the general character of the main tempo), a measure is marked *poco rallentando* to introduce the change.

"Through the more restless nuance of this theme (see Ex. 5) which, eventually, gets the upper hand (and which is indicated with *liedenschaftlicher*, 'more passionate') it is easy to lead the tempo back into the original quicker movement in which, finally, it will be found capable to serve in the above-mentioned sense of an *andante alla breve*; whereby it is needful only to recur to a nuance of the main tempo which has already been developed in the exposition of the piece; namely, I have allowed the final development of the pompous march theme to expand to a lengthy coda of a cantabile character in that tempo *andante alla breve*. As this full-toned cantabile (measure 59 of the score) is preceded by the weighty quarter notes of the fanfare (Ex. 3) the modification of the tempo must obviously begin at the end of the quarter notes, that is to say, with the more sustained notes of the chord on the dominant, which precede the cantabile.

"As this broader movement in half notes continues for some time, I thought conductors could be trusted to attain the proper increase in speed, the more so as such passages, when left to the natural impulse of the executants, always induce a more animated tempo. Being myself an experienced conductor, I counted upon

(Continued on page 300)

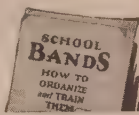


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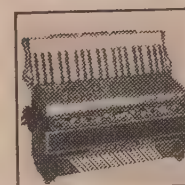
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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



## Extensions

IN TALKING with young violin students, even with some who are fairly well advanced, I find that the average student has an extremely hazy idea of both the theory and practice of extensions in the left hand work on the violin. Books about the violin, violin instructors and articles on violin playing in the musical press have, as a rule, very little to say about the extension, limiting their explanations to a few lines or paragraphs. Yet the extension is a very important branch of violin technic and its proper use often helps us over what would be an exceedingly ugly difficulty.

An extension is the stretching of a finger upward or downward, out of a given position, to play a note in a higher or lower position, the original position of the hand being kept undisturbed. It is like standing on tip-toe to reach something on a high shelf.

Consider the following example of the extension in its simplest form, from a study by Kayser.



By extending the fourth finger half a tone upward to play the B flat, instead of going over on to the A string to play it with the first finger, we are able to play all the first four notes of the passage on the D string. This makes the passage much easier, as it eliminates two bow changes, one from the D to the A string and one back to the D string. It also eliminates the uneven fingering with the first finger, which would be the case if the extension were not used. In playing the foregoing passage the hand remains in the first position. While the extension is being made the first finger is kept firmly held down on the note E, which begins the passage. However, the average pupil, if he has not been thoroughly drilled in extensions, will instinctively advance his hand on the neck,

when he comes to play the B flat, thus injuring his chances of playing the passage in a perfectly clean manner. More frequently he will make a sudden grab for the B flat, forcing his hand up a little higher or lower than the true place for the second position, and drawing it back after the extension in the same, inaccurate manner. The important thing is to hold the first finger firmly on the first note of the passage, since that will anchor the hand in the first position where it will remain after the extension is made.

It is important for writers and printers of violin music to place the proper finger-marks over the note intended to be played as an extension and also over the note before and the note after it. For instance, in Ex. 1, if the finger-mark, "3," is not placed above or below the note G (third note in the passage), the fourth finger marked above the B flat would indicate a change of the hand, to the second position which would not be an extension at all. Experienced violinists know where extensions should be used, but inexperienced students must have the music carefully and specifically marked for them. Therefore if the finger number has been omitted in any case, the teacher should supply it.

It is an excellent idea for the teacher to explain the theory of the extension carefully to his pupils and direct them to mark an "ex" above the extension in the music so that they will see it every time they come to it, and will thus have it firmly impressed on their minds.

When playing in the first position it is somewhat unusual to use an extension larger than a half tone; but full tone extensions like the following



are occasionally used.

In the foregoing we are enabled to play the complete passage on the A string by playing the F sharps with the fourth

finger on this string in place of the first finger on the E string. Every violinist knows that the less frequently one has to make bowing changes from string to string, the easier violin technic becomes.

As the hand advances to the higher positions, extensions become increasingly easy, because the intervals lie closer together on the fingerboard and the stretches of the fingers become shorter.

The following passage,



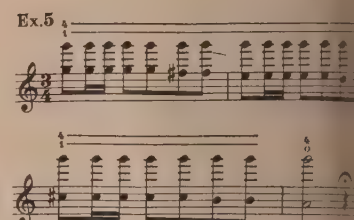
taken from the tenth Etude of Kreutzer, illustrates the usefulness of the extension. This passage lies entirely in the fourth position with the exception of the G (fourth line above the staff). By extending the fourth finger to the sixth position, without disturbing the hand, we are enabled to play this G with the utmost neatness and rapidity. The 1— printed below the passage means that the first finger must remain in its place on the E string throughout the entire passage.

In the same manner there may be extensions in which the finger (the first) is drawn backward while the hand remains in the original position. In the following passage



the hand remains in the third position while the first finger is drawn back to the C sharp. The last note in the passage is marked for the first finger which shows that a change to the second position on the C sharp is not intended.

A rather striking example of extension of the finger backward is found in the closing passages of *Caprice No. 26* by Fiorillo.



The passage starts out in octaves in sixth position. The fourth finger remains fixed in the sixth position during the entire passage, while the first finger is tended back by way of the following positions: fifth, fourth, third, second, first, until the open A string is reached. It requires a large hand with supple fingers, with great stretching capacity, to play this passage as it is written, and it often has to be simplified for hands which are not of that description.

An excellent work for the study of extensions is the "School of Violin Technic," Book 1, by Henry Schradieck. These exercises abound in extensions in various forms.

Some violinists abominate extensions and do everything they can to substitute some other way of playing a passage containing them. The main objection is that they believe it is more difficult to play extended notes in position. However, the greatest writers of studies for the violin, such as Kreutzer, Fiorillo and Rode, have introduced many extensions into their studies.

People with small hands which are not too supple and which have small stretching capacity are often obliged to eliminate the more difficult extensions. This can often be done by shifting instead of using extensions. However, every violin student should practice extensions to the extent of his ability, as they form excellent gymnastic work for the fingers and are frequently of the greatest use. Occasional passages are met with which are not only difficult but impossible to play without recourse to the extension.

## Piano Accompaniment for the Violin Lesson

By A. M. SKIBINSKY

To the question, "Should the violin teacher accompany his pupils on the piano?" a violin instructor equipped with the ability to accompany will answer "yes." A teacher who cannot play piano will generally answer "no." Violin teachers who cannot accompany are in the majority, and, since the majority rules, their opinion receives the largest consideration. Nevertheless the majority can rule only the public attitude to the facts and never the facts themselves, which are the only source of a true answer to this question.

Practically all violin repertoire is written with the piano or orchestral accompaniment because the violin, not being truly a polyphonic instrument, cannot fully fashion the harmonic structure of a composition, without which the bare theme is insufficient and often even meaningless. In this respect a violinist is only very little better off than a singer whose dependence on the accompaniment is such an established fact that every good vocal instructor employs a reliable accompanist in his lessons if his own skill for accompaniment does not suffice.

Melody or passage work alone is only a primitive form of music. Only together with a well constructed harmony does it become complete and intelligible. A melody without harmony may assume such a radically different musical meaning in the student's conception that its true meaning, suddenly brought out by the accompaniment, would so shock him, so disturb his equilibrium, as to confuse and disable him for performance, in spite of all the learning done on his violin part. Thus he would face another long study of the same composition with the accompani-

ment in order to assimilate its true meaning.

Lucky is the violinist who has a good and willing pianist to work with, so good that he can help him out of every confusion inevitable in such a situation—if he has a poor one, it is worse than having none.

The violin part, as the words direct suggest, is only a part and not the whole. So, if a teacher trains his pupil on the violin part only, he gives him but a part of the training due him. It is often in such cases that it is "up to the pianist."



imate his conception of the ac-  
ment with his solo part. But where  
surance that he will get a right  
n?  
er, are we willing to be blind to  
ductiveness of a bad accompani-  
the playing, when an inexperi-  
udent, in the effort to keep with  
st, repeatedly disfigures his own  
All such racing and dragging will  
abit and will become a permanent  
his performance; and finally the  
and fine record of good playing,  
traced and re-traced in his  
his teacher, will be so hopelessly  
clup by the mental junk piled over  
It struggles with the unfit accom-  
that he will have to study the  
sion all over.  
us wasteful and demoralizing  
can be spared the pupil if he  
the complete musical structure  
he studies, not in a trial-and-  
anner but correctly from the  
er his teacher's guidance, which,  
implies that his teacher must be  
perienced accompanist. After such  
he will not only be immune to  
of a bad accompaniment but will  
elo teach his partner to do a good  
his is one of the points the great  
conservatories have in view  
ey make it imperative for the  
tudents to study piano so well  
e able to give a very acceptable  
rnce on the piano in order to pass  
mination.  
study is a greater musical  
er than violin study because it  
e player continuously moving in  
n of harmony. This cultivates the  
v sense and appreciation of har-  
en without its theoretical study.  
ade composers out of many who  
udied harmony and only later did

so in order to organize the already ac-  
quired knowledge. *Violin cannot do this*,  
even granting that a very far advanced  
violinist has some minor chance for poly-  
phonic work in the Bach sonatas. And even  
such contrapuntal expression is limited by  
the instrument and too much delayed in  
the student's career to be of service. Quot-  
ing Prof. Auer in "Violin Playing As I  
Teach It," "the violin is principally a  
singing instrument; therefore, the violin-  
ist's limitations are practically those of a  
singer. Neither performs for the audi-  
ence unaccompanied; consequently teach-  
ing the violin part alone, without the ac-  
companiment, is a deliberately unfinished  
work."

One of the most popular arguments  
against the accompaniment in the lessons  
is that "the teacher cannot watch the  
pupil" when he accompanies him; but the  
apostles of unfinished learning are silent  
about the fact that a *good teacher knows  
the appropriate time for training with ac-  
companiment* and gives all technical in-  
struction with his violin at hand. This fact  
instantly disposes of the other equally  
favorite argumental concoction that the  
pupil "will learn to depend too much on  
the piano!"

The violin part must be learned in its  
complete ensemble with the piano, for  
only then can the work have musical  
value. The creation of music is the great  
purpose while the fingerboard is only a  
means toward this attainment. Therefore  
all criticism directed at the teachers' ac-  
companying their pupils is discarded.  
Furthermore a helpful hint is given to  
those who cannot accompany to get busy  
and learn how, and, in the meantime,  
to secure a good accompanist for their les-  
sons. Until then they never will realize  
in full the best service they can give to  
their pupils.

## The Trill

By JOSEF SUTER

ill without effort, as does the  
is best accomplished by imitating  
y bird. She chirps the first notes,  
on the upper one with an imme-  
all to a lower of longer dura-  
apidly she accelerates to what  
n uncanny speed. It is, however,  
u might term an "audible" il-  
The lower note predominates al-  
the point of sostenuto while the  
flicked off quickly giving an ef-  
greater speed. Apparently this is  
ary's secret, a simple one to imi-

Ex. 2



simple effect. The upper note is struck  
twice before returning to the high start-  
ing point. However the rhythm of a long  
lower and short upper note is preserved  
in miniature. Though with this drop and  
rebound four notes sound, the attempt  
should be to execute it as with one mo-  
tion.

Particular attention should be paid to  
the quick high lift of the finger. This  
develops the much neglected "lifting"  
muscles which are very important.

Now, in the same tempo, the bow  
strike three times before returning to the  
starting point. Later the student attempts  
having it strike four times. Here a de-  
veloped finger executes eight notes as  
with a single motion.

The road from here to the long steady  
trill is obvious. But patience is impera-  
tive. A fine trill cannot be acquired in a  
week. And no matter how developed the  
fingers they *cannot* produce a brilliant  
trill unless the bow is supplying a bril-  
liant tone.



is andante with full bow the  
finger is held as high as possible.  
e finger strikes with the speed of  
g, returning immediately to the  
point. This drop and rebound  
be executed as with one motion.  
he second and third fingers are  
d in a like manner, then the third  
urth. The following trill study  
a bit confusing in print but is a

"Still when I think of the days when I was twenty-one, I feel quite certain  
ut my technical equipment was just as good then as it is today. Of  
urse, certain things can never be acquired until one is matured. Every  
y one discovers new outlets, new glimpses, for the field of art is un-  
mited."—FRITZ KREISLER.

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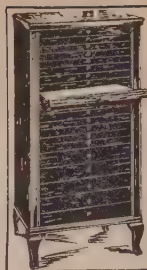
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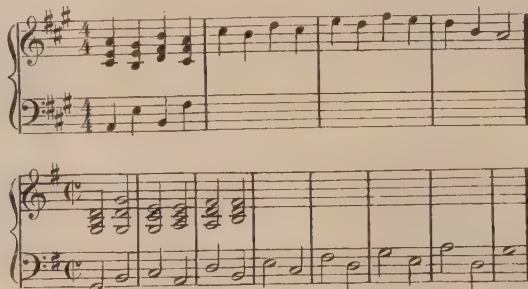
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Correctly?



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## VIOLIN QUESTIONS

Answered  
By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, our writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

### Maggini Label.

G. R. C.—The label in your violin which you cannot make out is evidently as follows: Giovanni Paolo Maggini, Brescia (a town in Italy), 16—. Maggini was a famous Italian maker, and his violins are very scarce and quite valuable. It would be an almost impossible stroke of luck if your violin should prove genuine, as there are thousands of imitations of this maker. You will have to send your violin to an expert to learn if it is genuine. Read advice to owners of old violins at the head of this column.

### Methods of Memorizing.

J. B.—Try memorizing your pieces two measures at a time. Set apart fifteen minutes of your practice time every day to be given exclusively to memorizing. Keep everlastingly at it, even if it takes two whole days to memorize two measures. With constant practice you will find that it will grow easier. Some persons can memorize a page of music by impressing the appearance of the page, notes, rests, signs and so forth so firmly on their minds that, in the absence of the printed page, they can play it as if it were in front of them. Others can play a piece over a few times and remember it.

### Buying a Violin.

J. C.—If you are a good judge of violins, you can often pick one up far below its real value, by waiting your chance. If you want a used violin, comparatively new, or a genuine old one, as good a way as any is to advertise for one in your daily paper. Also look in the violin shops, music stores, pawn shops, second-hand stores and so forth. However, if you are not an expert judge of violins and should try to buy one in this manner, you might be woefully cheated. If you do not "know the goods," your safest course is to go to some reputable dealer in violins and get him to pick one out of his stock for you at the price you feel you can pay.

### Library of Congress.

J. T. C.—The United States Library of Congress has over one million pieces of music in its files. It is said to be second in size only to the Bibliothèque Nationale in Paris.

### Inlaid Violin.

T. A. A.—There has been such a large number of violin makers who used inlaying of one kind or another in ornamenting their violins that it would be quite impossible to trace the maker by the character of the inlaying alone. Possibly there is a label pasted inside your violin, with the maker's name, or his name may be branded on the violin either on the inside or out. You will find in New Orleans, which is not far from your home, dealers in old violins who might be able to throw some light on the matter, if you will take your violin to them.

### Self Help Instruction Books.

W. C. A. Moscow, Russia.—As you say, almost all instruction books for the violin presuppose that the student has a teacher who will explain all details. The following books contain considerable explanation: "School for the Violin," in two volumes, by F. Hermann; "Conservatory Method for the Violin," by Ch. Dancja; "Self Instruction, a Class Method for Violin," in two volumes, by Albert G. Mitchell. These three works contain exercises accompanied by considerable technical explanation. The following have no exercises, but consist almost entirely of technical illustrations and explanations: "Violin Teaching and Violin Study," by Eugene Gruenberg; "How to Master the Violin," by Frederick Hahn; "The Violin and How to Master it by a Professional Player." Editions of all these works have been published in the United States. 2—Many violin students play the violin as you describe, without thinking specifically of the letters. While you do not have much difficulty playing in that manner, you should at least know the letters, and the flats and sharps

## RUGERI

Violin, alleged original Rugeri, made in Cremona, Italy in 1709, and having repair label of August Malzer, Lincoln, Nebraska, January 4, 1917, is reported having disappeared from home of owner, Mrs. Mildred Hall Taft, San Antonio, Texas, about January 2, 1932. Any one having knowledge of this instrument, please wire Gardner Adjustment Service, 202 Fifth Street, San Antonio, Texas. Suitable reward.

in each key. This is the A-B-C of and you can learn it in a few days.

### Gauging Strings.

F. F.—Unless you are an expert violinist who has had great experience, I would advise you to consult a first-rate violin teacher about the best gauges of strings on your violin. Let him take your violin and experiment with it for a few trying strings of different thicknesses. Strings can be bought in any of the thicknesses or "gauges." Sometimes a will sound better if it is strung with a thinner or thicker A and D strings. The correct size can be ascertained by a violinist who has had much experience testing the tone of violins. He can give the best gauge for each string of your violin and you will then be able always to get the proper size.

### Buying a Cello.

R. C.—A new cello of fair quality can be bought for \$250 to \$300, and you can sometimes pick up a good old cello at the price, from a private individual or a dealer. Quite a number of old German and Italian cellos are offered at this price, in the catalogues of leading dealers. It will be an advantage to you if you have some one who is a good cello player and judge of cello to pick out an instrument for you. A really expert judge of cellos can give you a sum of money as far as can be known little or nothing of these instruments. If you have no friend to help select an instrument, and know little of it yourself, your only course is to go to a cello from a reputable music house, and let them word for it.

### Auer and the Chin Rest.

F. F.—The use of a chin rest in playing is all but universal, and I would advise you to use one. The one you do is very good. Leopold Auer, in his book on violin playing, advises the use of the chin rest, but advises against the use of the shoulder pad beneath the back of the neck, which he claims makes the player at least a third of the whole body of tone. The violin is capable of producing piano, the violin, and, in fact, all instruments, should be tuned to "Universal 1" 440 (double) vibrations to the note. I would advise you to get a blue steel tuning fork, tuned to this pitch, and your violin and piano tuned to it. Such a tuning fork will last a long time, and is less likely to get out of tune than a pitch pipe. 3—Pianos are constantly changing pitch, which necessitates their being tuned so frequently. If you will tune your piano in your neighborhood, you will find two alike in pitch. 4—I cannot say what is the trouble with the harmonium, your violin without examining it.

### Contest Piece.

A. J. M.—Scene de Ballet by Charles Bériot is a very brilliant and effectively violin composition. This piece has an enormous vogue, and, while it is not in the repertoire of virtuoso violinists of the first rank of the present day, it is much by students and professionals of lesser rank. The composer, De Bériot, was an eminent violinist who spent much of his life in Paris and in touring Europe, conducting. The composition would be an excellent one for your contest, if you are able to master it thoroughly. 2—I cannot map out a course for your daily practice, because you fail to state how far advanced you are in what you have previously studied. 3—To the Theodore Presser Company, Chestnut St., Philadelphia, Pennsylvania, they will quote prices on books giving the history of the violin.

### First-hand Advice.

J. M. M.—Without knowing you and your playing, so that I could judge of your talent, it would be impossible for me to advise as to whether or not you could successfully at yourself to be a violin teacher. You have a somewhat late start, but, if you have real talent, you might be able to succeed in teaching the most advanced grades of violin music. I doubt if you succeed in teaching the most advanced. Your best course would be to consult a violin teacher and get his advice on your talent and what you might hope to accomplish, even if you have to take a trip to the nearest large city to do it. 2—Your knowledge of the piano was a great help to you in your violin playing.



## The King of Instruments

(Continued from page 245)

ware of these mistakes; but let  
er miss, and everybody knows it.  
drum is similar to the snare  
larger, and it has no snares. It is  
in these days. It resembles  
hambourin seen in Provence;  
ter is narrower and taller. The  
ul is familiar to all. Some of  
al in military bands in parades,  
ge that they call for a carrier  
al. In England there is a bass  
h narrower and longer, known as  
rion.

**Drummer's Outfit May Cost**  
CA produces many of the finest  
s in the world and also many  
players. With the introduction  
le drummer acquired a veritable  
utensils, apart from the  
le, xylophone and glocken-  
standard orchestras. The  
celesta are properly percus-  
sions; but when parts are writ-  
these they are only occasionally  
the drummer when he is also  
finished musician.

number of the popular drum-  
ken" or traps have no bearing  
mus music; but in these days of  
movie, the patrons are accus-  
seeing the drummer surrounded  
ous arsenal of sound makers.  
ufacturer publishes a one hundred  
page catalogue of his wares, in-  
lophones, cathedral chimes, ma-  
rarpophones (also called vibra-  
bells, crow calls, snore imitations,  
rucks, nose-blows, cow bawls, hen  
rooster crows, baby cries, bob-  
whistles, locomotive imitations, bell  
rills, sand blocks, horse's hoofs,  
r, rattles, sleigh bells, bird whis-  
bells, cyclone whistles, song whis-  
anets, tambourines, tom-toms,  
locks, temple blocks, slap-sticks,  
ishes, Chinese gongs, cymbals,  
or's whistles, bugles, and others.  
ritable department store of per-  
fects is by no means inexpensive,  
n bought at advantageous rates  
andard dealer. While the price  
of timpani may run from the  
timpani at \$140 up to \$385 for  
n automatic tuning, in the case of  
such as the following, which the  
ould probably describe as "swell,"  
se as indicated below may run  
in as \$1700 or \$2000.

ditional snare drum.....	\$67.50
sticks.....	.75
ss drum.....	97.50
.....	2.00
.....	5.50
major's whistle.....	.50

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Cathedral chimes.....	325.00

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To this should be added at least fifty dol-  
lars more for various extras, and one will  
have an idea of what some of the pluto-  
crats of percussion in some of the large  
motion pictures have invested, apart from  
the mural paintings on their bass drums.  
These of course are outside prices for a  
de luxe equipment which only a very few  
virtuosi of the drumsticks could handle.  
An ordinary drummer's outfit for the boy  
or the girl, which is guaranteed to pro-  
duce an amount of noise sufficient to sat-  
isfy the most exacting parent, can be got  
for as low as thirty-five dollars.

It is a fortunate thing that so many  
youngsters are taking up playing the  
drums. It will train them in precision and  
also permit them to let off a large amount  
of animal spirits in a harmless and pos-  
sibly very productive fashion. We may  
have less Freudian inhibitions later in life,  
if we have more drum-beaters. Moreover,  
if they start young and go about the mat-  
ter seriously, they will make better per-  
cussion players; and really good percus-  
sion players are usually very rare.

## A WORLD LOSS IN MUSIC

The news of the passing of Lt. Comm. John Philip  
Sousa, U. S. N. R. F., at Reading, Pennsylvania, on  
March 5th, reached our office just as this issue was  
going to press. In a later number we will be able to  
attempt to pay tribute to one of the greatest of Ameri-  
cans and one of our dearest of friends.

—EDITOR OF THE ETUDE

J. J. Heney, Frank  
Holt and Gus Hel-  
mecke with their  
Leedy equipment.



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John Philip Sousa  
The world's great-  
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mate in achieve-  
ment for any  
musician.

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most famous drummers and  
likewise three of the best. J. J.  
Heney, Frank Holt and Gus Hel-  
mecke comprise the drum section  
of Sousa's Band and their individ-  
ual and collective performance  
measures up to the high standards  
of musicianship typical of this  
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 Blanche Slocum  
 G. Magnus Schutz  
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 John Thomas  
 Mary W. Titus  
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 Rennie Pedersen Walsh  
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 Vernon Williams

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Blanche Barbot

Florence Demorest

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 Lois Dyson  
 Max Fischel  
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 Anah Webb  
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## The Marimba-Xylophone

(Continued from page 251)

hand was both conductor and accompaniment. In like manner, the right hand score of this type of composition is easily played on the marimba, while the bass and accompaniment can be played either on the piano or by the orchestra.

### A New Color for Tone Painters

MODERN composers are becoming alert to the individual tone color of this newly improved instrument. Percy Grainger, noted pianist, composer and arranger, has given us several scores in which the marimba and xylophone have been called upon to play feature passages. Charles Martin Loeffler, one of our greatest composers, has been scoring generous passages for the marimba. In his recent "Evocation," performed by the Cleveland Orchestra, both the marimba and vibra-harp were featured prominently.

Adaptability of this instrument to the orchestra ensemble has long been granted. Several of the leading Universities of the country have been using the marimba in the orchestra with great success. One of the pioneers has been the symphony ensemble of the University of Illinois at Urbana. During the past few years their five-octave marimba-xylophone has occupied a major position in the band and orchestra, being utilized for playing the "harp" and difficult horn passages such as the cornet phrases in Rimsky-Korsakov's "Scheherazade." The marimba has likewise made its debut on the concert stages of New York and Chicago with great success.

Why then are there so few artists performing on this instrument? The reasons are several, the chief one being the scarcity of teachers, coupled with a lack of musical selections that are readily adaptable by the average player. Piano music is the best score for the large instrument. Even certain master works, including several concertos and polonaises, are readily playable, with perfect results. Numbers like the *Polacca Brillante*, by Weber-Liszt, lend themselves favorably to the marimba-xylophone.

The chief obstacle, however, to full appreciation of the marimba-xylophone is the student's attitude toward its mastery. Here is a superiority complex that is lamentable. The student buys the instrument on Monday and expects to play the *Overture to "William Tell"* by the following Saturday. Is he content to resign himself to a few years' earnest work and study? No indeed! Is he willing to try producing a good tone on the instrument? Absolutely not. Instead, he secures a pair of mallets with the hardest heads he can find and brutally attacks the keyboard much like a carpenter would drive spikes in green oak. Working on a musical

selection for tone color and nuances is the farthest from his thoughts. Instead he tries to emulate the art of some xylophonist he saw with a "band," or vaudeville show, by his playing a few measures of some overture, disregarding all marks of tempo and expression.

### Where Antics Pass Unnoticed

NEXT IN line is the radio. Here is a situation entirely different. The player is forced to exercise his playing, both in tempo and deft touch. The radio audience is a critic and cares nothing about the antics of the stage player. Even in enormous field of radio work the marimba and xylophone artists are few.

In a late survey of the broadcastings of the world it was found that there are less than a dozen xylophone and marimba artists who could expect an entry on their report card. Most of them specialize on the smaller instruments with hard mallets, playing arpeggios and riffs (which they call "noodles") with no background to an orchestral ensemble. Scores of players have lost their contracts as well as their reputations by continuing to use an instrument that has long been antiquated and has always been out of tune.

However, success is just around the inevitable corner for the individual who will faithfully learn to master the marimba-xylophone as a solo instrument. The graded studies for piano should be practiced thoroughly for such technical points as are applicable to the marimba. The bass passages should be shunned. The musical education advanced toward mastery of the art of transcribing should be paid to the person who boasts that he can hold mallets, as this style of playing is for stage showmanship and is positively impractical musically as well as technically.

Finally, judgment must be exercised in selecting solo numbers, and the necessity of a good accompaniment must always be kept in mind.

### SELF-TEST QUESTIONS ON MUSSER'S ARTICLE

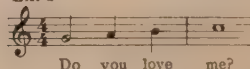
1. In what countries did the marimba first appear?
2. By what means is the tuning of the modern marimba-xylophone proved in the modern marimba-xylophone?
3. What composers' works lend themselves readily to marimba transcription?
4. What are the obstacles to full acceptance of the marimba-xylophone?
5. What special qualifications are required of the radio marimba-xylophone player?

### Studio Spice

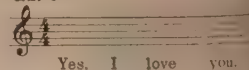
By JUNE ROGERS

To make music thoroughly alive, full of "questions" and "answers," the following may be posted on the studio blackboard:

Ex. 1



Ex. 2



It will be surprising to find how different ways this question will be answered.

The class may assemble to hear the teacher writing all their answers on her blackboard in various colored inks.

Both the colors and the various ways of singing this simple statement will enliven the pupil and enliven the class hour.

The children may then be required to bring in their answers, "speaking" musically:



## QUESTION AND ANSWER DEPARTMENT

Conducted by  
ARTHUR DE GUICHARD

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Will you kindly publish in the Question and Answer column the correct metronomes of the following Chopin works: Nos. 16, 18, 19, 22, 23, 24, as well as J. B. Cramer's "Fifty Studies" No. 33, Kew Gardens, New York.

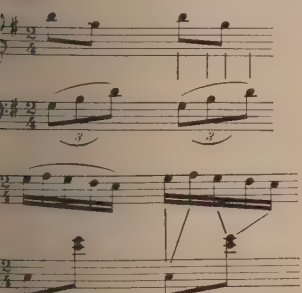
Maude, No. 16,  $\text{♩} = 120$ ; No. 18,  $\text{♩} = 104$ ; No. 22,  $\text{♩} = 66$ ; No. 23,  $\text{♩} = 52$ ; J. B. Cramer's "Fifty Studies," No. 33, Prestissimo,  $\text{♩} = 78$ .

of Hands in Melody Playing  
the following measures from The Nightingale, by Leo Friedman, the left-hand play an octave higher than the right-hand? Is there any rule for this?—A. A., Camden, Ohio.  
as indicated; the accompaniment of the right-hand is more subdued than the melody.

Against Two and Five Against  
should I play these uneven times in two, three against two and five against two?—B. B. W., Hollywood, California.

Arithmetic computation will be of no use to you. What you have to achieve is free, independent action of hands. In measures which consist of bass accompaniment to an even melody, for instance, the highly successful method to ensure a smooth and correct performance is to play each hand separately some twelve times, then twelve times or more together. Begin this practice piano, but with a slightly stronger accent on the regular accented beats, that is, first and third beats. Then study the same in the same manner, in every measure. Your chief object in this practice is to achieve a sub-conscious, automatic and sure execution of the time motion (note longer than any other). Keep playing, with each hand separately, until you feel that you are able to play the same satisfactorily, that is, quite evenly without undue effort. If it is found that hands are erratic in their motions, they are not playing smoothly together. In respective times (beats and accents) express their printed notes, the prescribed must be repeated, again and until you have it letter perfect. (You see old school-time motto: If, at first, it doesn't succeed, try, try again.) And then while, because you will find that much music today having similar accompaniments which have to be played regularly.

Enclosed is an illustration of triplet even notes, also of quintuplets even notes:



In the second case I have marked the way the notes should be played. 2. When notes are slurred and also slurred, thus they should be played quietly staccato,

as if they were only one note? In some books some of the scales are written in two octaves apart; should they be played as such?—Mrs. E. A., Minnesota.

See preceding answer to "B. B. W." when the two slurred notes are marked as in your example, their time is reduced by one-half. Thus, these repeated quarter-notes are really equal eighth-notes each with two compensating eighth-note rests. But, being slurred, each note is worth three sixteenth notes or one eighth-note for the staccato, the sixteenth for the slur, that is to say, the eighth, plus one sixteenth. This is applied to the second note of the two staccato notes. Thus:

equals  $\text{♩} = 3$ . It is somewhat unusual

to write practice scales at that interval, but they nevertheless should be played conformably.

## Tonic Sol-fa System

Q. I was interested in a question in the November number of THE ETUDE regarding the tonic sol-fa names of the chromatic intervals of the major and minor scales. I am a graduate of the tonic sol-fa system, as used in the British Isles where I understand this system originated. I know also that the Italians use the do, re, mi, syllables—but do they call such use the tonic sol-fa system? What I am most concerned about is, can I use and teach the tonic sol-fa system as used in the British Isles to singing students in this country?—W. B. S., Brockton, Massachusetts.

A. The names of the notes of the scales in music are to all intents and purposes the names of the notes of the musical alphabet. Whatever country you inhabit you will adopt its language both for speaking and singing. This is only rational. The tonic sol-fa system of musical notation owes its inception to Miss Sarah Ann Glover of Norwich, England about the year 1848. It was adopted and developed by the Rev. John Curwen, of Plaistow, Essex, England. He resigned his pastorate in order to devote himself to the propagation of the system. It is scarcely adapted to the established music notation, because, in its usual notation, only the initial of each note-name is employed, therefore a singer who would employ it to read his music would have to change the names of the notes from the established notation to the tonic sol-fa—not a very difficult task, but a somewhat risky one and one in which the intonation might suffer. To sum up: the employment of the established notation by singers is satisfactory with or without the aid of any other auxiliary method of sight-reading, the best proof of which is the remarkable performance of singers of former and present days, not only by soloists, interpreters of the greatest masterpieces, but also by choral singers in the complicated execution of the great choral works of Bach, Mozart, Mendelssohn and others. Undoubtedly, much might be done to simplify sight-reading to make it surer, more exact. As Englefield-Hull has said, "The right way of reform lies in the direction of a completely new notation, but the great obstacle in the way is the cost of reprinting all the best of the existing music in the new notation."

## C Double Common Time

Q. Would you explain to me this time? I thought it was the same as Common Time and gave each measure four counts. I can count that time but do not understand it clearly enough to play it well.—Mrs. C. F., Hoopstetown, Illinois.

A. C is equivalent to 2/2 (two-two) or two half notes (minims) to a measure. Count your "one-two" in each measure; if that bothers you, count four quarter-notes somewhat faster. It is a common time, but twice as slow as the ordinary four-four 4/4, or four quarter-notes. The accents fall on each half-note, the second lighter than the first.

## 6/4 Metre, or 6/8 Metre

Q. Debussy in his "Submerged Cathedral" marks the meter as 6/4 = 3/2. What is the significance of the 6/4? Would not 3/2 be sufficient? I notice that Goetschius in "Tonal Relations" and Gehrken in "Music Notation" consider 6/4 or 6/8 as compound duple rhythm. On the other hand Christians in "Principles of Expression in Piano-forte Playing" designates 6/4 as compound triple rhythm. This would account for Debussy considering 6/4 the same as 3/2. There seems to be a diversity of opinion in this matter of classification of 6/4 and 6/8 meter. What is your opinion? What authorities can be quoted as absolute?—F. A., Indiana.

A. 3/2 might be sufficient; but Debussy has said in this work that 6/4 = 3/2 and I would not presume to contradict so great a composer in his own composition. It remains for me to point out that by reason of the approximative meaning of each term of movement, several different movements may have the same metronomic value. Thus, for example, the following metronomic indication,  $\text{♩} = 104$ , might be applied to allegretto, to moderato, to allegro moderato, to allegretto quasi allegro, and so on. When reading carefully several scores, collections of studies, or piano pieces, numerous examples will be seen having the same metronomic indication but employed for different movements. Thus, there is nothing absolutely precise in the indication of a movement by means of special terms with a rather vague meaning which may be interpreted in different ways. Whence the undoubted usefulness of the metronome as the means for giving the exact pace to meet with the composer's intentions.

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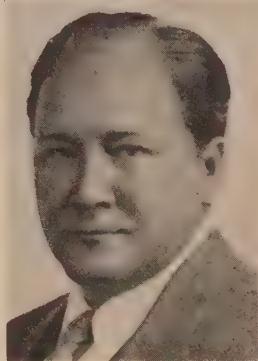
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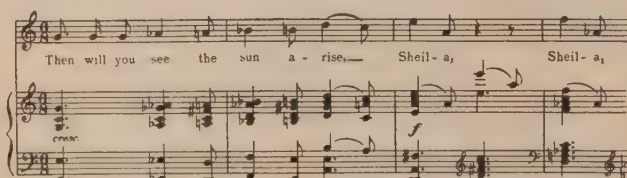
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## RECORDS AND RADIO

(Continued from page 246)

...?" This is the thought behind Debussy's tone poem, which one must realize to appreciate it.

Walter Straram and his orchestra, one of the foremost French organizations of its kind, have recorded Debussy's "Afternoon of a Faun" for Columbia (Disc 68010). Here is a rare recording, for never before has the ardent, sensuous beauty of this tone-poem been so rarely projected. Never has so nice a blending of instruments been realized, making possible the enjoyment of that perfect balance which Debussy achieved between poetry and music.

Two of Debussy's lesser compositions, his first and second "Arabesques" for piano, are considerably enhanced by the pianistic genius of Walter Gieseking (Columbia disc 68019).

Schubert wrote his great "G Major Quartet," Opus 161, in his twenty-ninth year. Its proportions are veritably symphonic, suggesting an orchestra in more than one section. It has always required a great organization to perform this work, and this the Flonzaley String Quartet surely were. Before they disbanded, they played this quartet for Victor (their album set M118). It is good to have this set to add to our selective corner of fine chamber music. One wonders why Victor were so slow in giving it to us, since it is two years since the Flonzaleys disbanded.

Rachmaninoff's "Piano Concerto No. 3" has been called a "long and formidable work." This unquestionably it is, for it is as different as day from night from the poetic "Concerto No. 2." In the recording of the No. 3 issued by Victor (their album set M117) its many breaks do not help to lessen this reaction. Being an elaborate work, it permits the soloist, if he so desires, to show off his technical skill.

Mr. Horowitz who plays the concert the aid of the London Symphony conductor, has been praised for his performance and time and again enthusiastically claimed in the concert hall at its session. It is doubtful, however, whether discriminating music-lover will was enthusiastic over his recorded performance which is somewhat careless and lacks finesse. We suspect Mr. Horowitz showing off, even though we find conclusion an exciting one. To deny effectiveness of the recording would be real injustice to the recording who has reproduced the orchestra and piano most effectively.

### Caravans Passing

**BORODIN'S** "In the Steppes of Central Asia" tells the story of two caravans passing each other on the Caucasus steppes. The Russian melodies of the and the Oriental melodies of the other heard first separately, then blend together. From the distance the caravans approach then pass and disappear again the distance. Albert Coates whose Russian mother gave him his keen insight Russian thought and music presents an effective reading of this composition Victor disc 11169.

We believe that those who like recordings should make it a point to Friedrich Schorr's singing of Schumann's *Wanderlied* and Schubert's *Im Wald* (Victor disc 7473), and Elisabeth Berg's singing of arias from Mozart's "Don Giovanni" and "Il re pastore." are distinctive contributions. Another usual recording is that of the negro "St. James Infirmary" and "Water" as sung by the Hall Johnson Negro on Victor disc 36047. Such recordings are an inspiration to the young voice.

### Group Teaching and Piano Study

By SAMUEL G. ADAMS

THE RECENTLY issued "Oxford Piano Course" contains some useful comments on class piano teaching. The work, a "First Teacher's Manual," is by Ernest Schelling, Charles J. Haake, Gail Martin Haake and Osbourne McConathy, joint authors of unusual standing.

"Class instruction offers infinite opportunities for arousing and holding the child's interest in piano study," these authors suggest. "Modern education is almost exclusively conducted in groups. The work of the tutor is now limited to exceptional individuals and conditions. Piano teaching is one of the few subjects which has so long held to the tutoring system. Yet it must be noted that group piano teaching is not a new thing. Many of the greatest masters of piano pedagogy, such as Liszt and Leschetizky, gave their instruction almost entirely to groups of students. We are familiar with the popular present-day

plan of 'master piano classes.' Group instruction of children has also been conducted for a number of years by some piano teachers of national prominence. Recent developments are along two particular lines. First, they apply to piano instruction the principles of psychology and pedagogy as they have been developed in other subjects in our schools; and, second, they organize the plan of instruction so that they are adapted to school conditions.

"Class instruction does away with tension and self-consciousness. Children enjoy playing for themselves and for others."

"Class instruction provides opportunity for correlating the training in playing with other studies essential to general education, such as sight-reading, harmony and transposition. It is extremely difficult to systematically to offer these subjects as part of the private lesson."



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## VOICE QUESTIONS

Answered

By FREDERICK W. WODELL

question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

**Before Meant**  
any lady with a fine natural voice with me, but I have difficulty in interested in technical studies. In as many songs as I will let her sing, poorly prepared with her voice. I would be glad of a

I am undergoing an experience among vocal teachers. It is that the better the voice and the less does its possessor understand the necessity for securing technical foundation for her vocalises, try having the student with some little "story" even a single vowel is used. A scale may be sung, with more or less fervor. Stir up the imagination; the tone coloring and the one may stir up "interest." A general question of the absolute matter how excellent the natural gift have your student read the criticism by a writer on a prominent newspaper: "The shake, or well as occasional deviations in the singer's evidently interest of her songs. Thus one is conclude that M— is, at present, artist, thwarted by a bad until it is altered, even the in-good quality of her voice cannot be noted—to which must be added beauty and charm of stage presentation."

**a Smile**  
I have studied singing for about two years, a good teacher, but, for the past owing to circumstances, have been to work alone. I thought I had a nice method of practicing for notes every day, but, when I tried to give it to a friend who is very good herself a singer, I was rather surprised. She said my tone was "too hard started out with a big smile and, at all times keeping the smile. From that I went to every song I had, with the determination to smile and give a pure vowel. I came to one. To me it seemed to make a big step forward. My tone gave out so quickly. I could hear, sounded pretty good. Also, practice for quite a while without result. The principle was I talked, or, in other words, to pitches. How does all that sound to you?

Your friend is a really good judge and tells you that your tone is "or colorless, then you will have that judgment as indicating that has been wrong with your tone. It is at times difficult for the hear her own tone quality as it the cultivated ear. It would seem that your "smile" has been used in a manner. The truly natural the making of a "face", which smile in the eyes, and does not the least into a "stare" or "grin." technical assistance in securing the of tone. Whether your smile natural, unforced one is the question, such as the smile, used to assuring good tone production, necessary somewhat in the extent of their with different pupils and at different stages of the progress of any one in yourself to recognize different "brightness" and "sombreness" of on the same vowel on one pitch different musical. The skilled singer only modifies the radical, brightest, oh, a and e and their associate of i in pit and e in let, as the s, semitone by semitone, into the ge. As Lilli Lehmann has put it, of these vowels is sounding too merely "thinking" a little of the in food into it will enable the deliver a truly musical tone. In way it may be said that good singing—expressively, with a flow upon pitches. But the "talking" pupils "musical" talking. We must so much of the high voice in its range, in the way of rapid repetitions, or of variation of emotion. The voice as an instrument has as well as its special beauties.

**Contralto Voice**  
I am seventeen years of age and think in singing my profession. I am I have a real contralto voice. It and is quite full on the lower according to the musical papers, it there is very little chance for a to get along, compared to a high

soprano. I notice that the singers with the very high voices are most popular. What would you advise?

A. Curiously enough, reports of a recent radio "audition" showed two contraltos in the lead. Certainly, Marion Telva, long with the Metropolitan Grand Opera Company, and Kathryn Meisle, contraltos, both Americans, have admirers all over the country. And do not overlook the tremendous popularity of Madame Schumann-Heink who was a genuine contralto, if ever there was one. Of course, the Madame was a great artist, great enough to sing the heaviest operatic contralto roles and also to sing beautifully the mezzo part for soloist in Rossini's "Stabat Mater." If you have really a genuine contralto voice, a good "ear" and a sense of rhythm, be thankful, secure a first-class teacher and go to work. There is in this country a wide and profitable field for such a singer as you may become.

Q. May I ask your assistance in overcoming a dreadful nervousness that comes whenever I have to sing before people? It does not seem to matter whether just a few or many are in the audience. I have questioned a good many singers, and I have done what they said, but without benefit to me. Please help me with your very best advice.—Kate S.

A. You have posed a difficult question. What helps one singer in this connection may not be of use to another. If a singer really knows her music and words and the "interpretation" of the content of her piece, there is of course no reason for fear as to those items. But, if one is uncertain about them, there is cause for nervousness in that fact. If the singer does know her piece, what next? Then it will be, "What will they think of my voice, of my style, of my costume, of my appearance in general?" In truth the singer should be wrapped up in her message. If you are genuinely interested in what you are going to say through your song, you will forget to be nervous and afraid. Sometimes a series of long, slow respirations, a few minutes before singing will assist in quieting one. The inhalation must be slow, long and unforced, and the exhalation follow without pause, and also be slow and long, so that the respiration as a whole is rhythmic, with no rigidity in the body. It helps to close the eyes and relax the features. And remember that your audience is made up of just humans, even as you and I. Fear no man or woman. A slight feeling of "exhilaration" before singing, which makes the heart beat a bit faster, momentarily, in joyful anticipation of walking out upon the stage—that is an entirely different thing. That type of "nervousness" belongs to the truly artistic make-up.

Q. I am a tenor. My first teacher had me keep the front of my tongue against the lower front teeth with every vowel sound. The gentleman I am now studying with does not seem to be so particular about that. The other day I was practicing on a high note with a word with an E in it, and I noticed that if I raised the end of my tongue up toward the top of the mouth in front, the tone sounded good to me, and I was quite easy in my throat. Is this wrong?

A. Better discuss the point with your teacher. Mouths, tongues and "throats" generally differ so much in size and relative proportions that a thoughtful examination of the mouth in question is necessary in prescribing positions of the parts. The late Frederic W. Root, a skillful and experienced teacher of well-known artists in his day, once had as a pupil a young Scotch tenor with a beautiful, high, lyric voice, who always sang his highest tones on E with the tip of his tongue up in the front of his mouth. "He got a beautiful tone in that way, and I did not bother him about his tongue position," said Mr. Root.

Q. Two of my pupils are having trouble in learning to trill. Is there anything that I may read which will be of service to me?

The elder Lamperli (Francesco) said, "The execution of these ornaments (turns and shakes) depends upon the natural aptitude of the scholar for such display and upon singing with a diaphragmatic breath, which must be kept steady between note and note. What she (Pasta) did acquire is what I should call the executive shake, and I give it this name because it is to be gained by means of the same rules and exercises which lead to the power of execution of other kinds of rapid passages; but this can never be mistaken for the shake, properly so-called, which is the exclusive gift of nature" ("The Art of Singing," Ricordi, translated by Walter Jekyll). Some prepare for the development of the trill by the rapid vocalization of rather wide intervals, as the fifth, fourth and major third, and then take up work upon the interval of the second. Consult the exercise books of Manuel Garcia, J. Stockhausen and William Shakespeare's "The Art of Singing," also E. Lamperli's "Observations and Directions on the Trill" (Ricordi) which is an elaborate treatise upon the subject.

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# The Cleveland Orchestra

(Continued from page 241)

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and as one of our most incisive and can musical critics.

To all of these, and others in the profession, the founders and supporters of the Cleveland Orchestra owe an debt; for it is they who have prepared the way for the present when the Cleveland Orchestra is twenty pairs of concerts on 2 evenings and Saturday afternoon. Mr. Sokoloff was absent for his son vacation, Bernardino Molodtsov conducted one pair of concerts. The work of the season was "The Crusade" of Pierné.

## Musical Jargon of the Radio Clarified

(Continued from page 242)

**Scenic Music:** Compositions for the musical stage. Incidental music to be performed during highly emotional scenes in the drama.

\* \* \* \*

**Scherzo** (Italian, *skair-tso*; a jest, a sport): A movement made familiar to the musical world at "the court of Beethoven," when the minuet of the earlier composers became too slow and heavy for this master's more mature sonatas and symphonies. The scherzo is usually in some variety of triple rhythm, though there are notable exceptions. Its chiefest ingredient is sportive humor; and, by many a quip and turn of motives, with electric changes of harmonies, it will sparkle with wit, gayety, humor and a fairylike lightness. While it was Beethoven who perfected the scherzo and raised it

to a dignified acceptance, still it is to be forgotten that the immeasurable already had written a scherzo "Partita III"; and that the burlesque of the earlier composers the modern *capriccio* or *scherzo* modest garden rose awaiting the genius to transform it into the American Beauty.

\* \* \* \*

**Schottisch** (German, *shot-tis* "Scottish" dance in two-four rhythm is a variety of the Polka, with less of vivacity.

\* \* \* \*

(Music lovers and radio friends follow this monthly series, will find a kind of illuminating course of appreciation, which will add to the joys of "listening in.")

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## The Singer's Problems

(Continued from page 256)

firmly by a teacher who insisted on rigidity to such a degree that it was allowed to remain stiff, or tones racked through it like rough wood. As the result of tiredness, I finally discovered for myself I could sing with far greater ease by letting my throat "go easy."

When did I begin to produce good results? I could spare other young people the pain I suffered by a wrong

relaxed. That is the first thing to remember. Don't think of yourself as a singer who is actively doing anything; imagine yourself simply a channel through which the tone pours—merely a means for its ultimate escape. The throat here, and all you are answerable for, is release. A conception of that is found, can materially aid in singing. The very idea of *doing* something is a subconscious attitude of strain and tension; the idea of being in a less inactive medium induces relaxation.

Practice too much. A quarter of an hour, sung with an exact and knowledge of what you are about and how you are going to do it, will do you more benefit than hours of aimless vocalization. Sheerly muscular practice simply wears out the voice.

### To Induce Relaxation

When you are practicing in an absolutely relaxed state. Be lazy! If you have relaxation in any other way, your jaws drop into an expression of "imbecility!" It is not to be let me hasten to add, that imbecility is an adjunct of good singing. That shocking expression of imbecility is helpful in securing utter

relaxation. Now, when your jaws and throat are relaxed, your mouth is easy, your entire attitude is one of passivity, and you regard yourself simply as a medium for releasing sound, you are at last ready to form your tone.

The first step in tone production is mental; the second step is the expansion-to-tenseness of the muscles of the abdomen and diaphragm, for breath support. You are not prepared to utter a good tone until the column of air forces its way up, through the muscles of expanded tenseness, to the vocal cords at the base of an utterly relaxed throat.

Everyone has one tone that develops and reaches sureness sooner than the others. That is the tone with which to begin all your practicing. My own "first" tones were two in my middle register. Well do I remember the revelation it was, when I first felt them pouring through, accompanied by all the sensations that had been predicted, and when I knew I could rely on those sensations to produce those tones correctly, over and over again, quite at will. With the feel of your good tone as guide, then, chart your way up and down your scale, always adding another and another correct tone to your range.

Believe me, tones must be plotted one by one, with infinite care. It is always best to begin building your middle register. The very high and the very low tones are less usual, need greater care, and are best achieved with a firm foundation of good tone production back of them. The development of this tonal scale is the most vital point to emphasize. It is more important than any other element in singing. Flexibility is necessary, of course; but its place comes later. Get a mastery over your tones first. You cannot flex what is not there. The fleetest

scales and trills mean nothing whatever until your tone is sure.

### A Dangerous Indulgence

THE PERFECT scale is more important than a hundred operatic rôles. The worst mistake in voice study is haste. It is perfectly true that a singer should begin young, and that he does not remain at his prime forever. Yet, for all that, make haste slowly. Let the rôles wait until you have learned to sing! Don't let yourself feel "important" too soon, however pleasant that feeling may be. Frankly, I myself have never again felt quite as important as I did as a seventeen-year-old music student in Dresden, climbing my way to the gallery of the opera, with the piano score of "Aida" under my arm. It was the very first part I was given to study, and I clearly remember the care I took to carry the volume so that the name showed, in the artless conviction that everyone was looking at me, noticing my professional-looking notes, and saying, "There goes a future *diva*!" Singing the rôle has never made me feel quite as clever as I did then!

It is quite natural for impetuous youth to want to go ahead in a hurry. It therefore becomes the duty of the teacher to put a tactful bridle on youthful ardors and advocate *care*. It is a breach of good faith for teachers to encourage their pupils in terms of the speed with which they will be ready to master this aria or that part. Students should rather be imbued with a wholesome sense of respect for the difficulties of their art.

I do not consider it either a gesture of heroism or an indication of power to say, "That's easy! I can do it in no time." I believe in discipline, in a holy sense of

responsibility, in devoting time, patience and infinite care to the mastery of singing. Big things must come slowly. I lose patience with the students who learn rôles without being able to sing a sustained scale. It is *not* easy to sing well, and saying that it is means not that you are unusually clever but that you have still to learn what good singing is!

Besides the actual demands of the voice, I would counsel young people to cultivate certain attitudes of mind and character that will make them better singers because they will make them better and happier people. Don't let yourself get *blasé* or "hard boiled." That is not an earmark of experience. The more a person has really lived, the keener he is to appreciate things. I count as my greatest blessing the ability to be surprised, a capacity for enthusiasm and appreciation. Cultivate a sense of respect for authority. Dwell upon the greatness of the masters whose works you sing; approach them with deference. I shall never forget the shock I experienced in hearing Mozart's music referred to as "so easy and cute!" A fresh, unjaded outlook, a feeling for authority and a willingness to bow before it will help a young singer quite as much as tensely expanded abdominal muscles and a relaxed throat!

### SELF-TEST QUESTIONS ON MME. RETHBERG'S ARTICLE

1. What is the weakness of a so-called "natural" voice?
2. In singing, which muscles must be rigid and which relaxed?
3. How may relaxation be induced?
4. What tones should first be developed?
5. What mental attitude should be cultivated by the singer?

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## BAND AND ORCHESTRA DEPARTMENT

(Continued from page 287)

this as a matter of course, and merely indicated the passage at which the tempo returns to the original 4/4 time, which any musician will feel, at the return of the quarter notes and in the changes of harmony.

"At the conclusion of the overture the broader 4/4 time (to be found in the powerfully sustained march-like fanfare, Ex. 3, also measure 196 of the score) returns again, the quick figured embellish-

ments are added, and the tempo actually as it began."

A detailed discussion of the proper interpretation of this magnificent piece, together with suggestions for proper revision of published editions of band performance, would require the limits of another article and will be deferred. Much, however, is gained by a study of recordings in connection with the score.

## LETTERS FROM ETUDE FRIENDS

### Testing Musical Intelligence

TO THE ETUDE:

In the interesting editorials in the February ETUDE, "The Musical Laboratory," the statement, "At least they ought to ask themselves why musically trained pupils secure such high marks in other subjects and show such notable results by comparison in intelligence tests," seems of special interest to music teachers as an incentive in ascertaining the talent of and the procedure for music pupils.

From the standpoint of economy—a conservation of talent and time—as well as from that of providing suitable methods, educators have become interested in tests. Now that music, especially instrumental music, is attracting attention, music teachers and supervisors must have some definite means of giving every pupil full opportunity to develop his talents.

Tests and measurements in musical education, though comparatively new, have been of great assistance in musical education. The private music teacher should be as cognizant of these facts as the public school teacher.

It has been found that music pupils are usually very bright in their studies, have excellent health and are engaged in more extracurricular activities than other pupils. Dr. Kwalwasser says in his "Tests and Measurements in Music," "We do not require enough work from our superior pupils. The superior child should be impressed with the fact that superior talent carries with it the obligation of superior attainments."

Again, in the February, 1931, issue, Mr. Abell in the "Violinist's Etude" quotes a conversation with Prof. Auer in which the latter said, "It has always been my policy to demand a great deal of my gifted pupils, so that they will exert themselves and develop their powers to the utmost. In order to accomplish this, I sometimes give them pieces to study that are in reality too difficult for them. It is a good test and has a very stimulating effect on ambitious students."

The superior child is usually the retarded child. That intelligence plays a large part in achievement is shown through music tests and tests in other subjects. Those superior in music are likewise superior in intelligence. The Pannenberg's study evinced that musical children were advanced in their school work beyond their years and that musicians had unlimited intellectual interests and were widely gifted in language, literature, history, geography, mathematics, natural history and drawing.

In most schools, children may participate in choral clubs, bands and other musical organizations only if their marks are satisfactory in other subjects. Music, then, is not only an aesthetic pleasure to them but an academic incentive.

Tests and measurements in music education have caused principals and other educators to take a different attitude toward music, for they have shown what the musical minded pupils may achieve under proper guidance.

—ISABELLE TALIAFERRO SPILLER.

### The Fallible Certificate

TO THE ETUDE:

I was very much interested in the editorial in the August, 1931, ETUDE about Music Teachers' National Association. I think it would be a fine thing if a division here in the town where I live have a number of music teachers from our own community, and I have pupils in town and a number out of town. I was also interested in the question about the teacher in a western state who self-taught and very capable. Yet a girl who held a teacher's certificate the older teacher was unable to get assigned the position for which she much less well fitted than the experienced teacher.

It is just the same in my case. I always kept up to date with my work and the best and newest teaching methods. But, when the Supervisor of Music School resigned in June to be married, I myself applied for the position, but do not hold a diploma or a degree, nor have it. Yet I helped many private pupils with their school music last year and they all received very good marks. I have been a subscriber to ETUDE for about twenty years and watched with great interest the work progress it has made. There are so many fine articles written, and I think it is especially good, also, the Round Table. In fact the whole ETUDE is worth many times the small amount of money which it costs. A great many pupils subscribe to THE ETUDE and I am one of them.

GRACE J. HARRIS

### By Popular Vote

TO THE ETUDE:

Recently, being anxious to find out what was the attitude of my sixth grade on things musical, I asked them to write down on paper the answers to the following questions:

1. What musical instrument would you like to learn?	
2. Would you like to join a class club?	
3. What kind of music do you prefer here are the results:	
Question No. 1.	Question No. 2.
Instrument	Votes
Piano	8
Violin	6
Guitar	1
Cornet	2
Harmonica	4
Flute	1
Drums	2
Banjo	8
Saxophone	2
No instrument	7
Total	41

I think that ETUDE readers will be interested to know how the ordinary boy stands with regard to his musical tendencies. I myself was very much surprised that the "musical slime," jazz, had a hold on them.

M. J. Mc

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## Piano Class Teacher and Parent

(Continued from page 252)

the best and surest foundation. forcing—letting the pupil play cult pieces at the expense of s. may please the parents at the it it starts a train of careless at will be difficult or impossible ater. "Make haste slowly" is the to for the beginner; he will then est in the long run.

Any teacher, however inadequately will not do for the beginner.

Any text-book, however cheap and d, will not do for the beginner.

Any piano, however out-of-tune, do for the beginner.

No method should be used for the until after it has been tried out d successful.

Call, as teachers, remember to in- s thought into the children and of our community: children learn the piano not in order that they

may show how clever they are; not in order that they may show what clever parents they have; not in order to show what clever teachers they have. They learn to play the piano so that they may enrich their lives, both in youth and in maturity, by the glorious experience of enjoying one of the most beautiful and ennobling heritages of man—music.

## SELF-TEST QUESTIONS ON MISS KAMMERER'S ARTICLE

1. Why does piano study particularly need the encouragement of the parents?
2. In what ways may the parents be made to realize their responsibility?
3. What are the results of "forcing"?
4. How may "tinkering" and playing "by ear" be advantageous?
5. What is the ultimate goal in studying music?

## MUSICAL BOOKS REVIEWED

## American Indian Dance Steps

JESSIE EVANS AND MAY G. EVANS

Believed in may still work wonders, led by the fact that Indians in the t still dance the sun back to life in springtime and, in time of drouth, rain from the skies by their rhythmic—so these Indians so deftly—believe that they render their dances accordance with customs of past thus the dances have become strictly ed and are carried out with all the ss of important ceremonials. thetically and explicitly the authors the Indian dances and the music ac- ing them, as they have been actually heard. Then, through their knowl- the dance in general, they draw vivid ons which further enlighten us as to eance of the Indian dances as art

ms, which, with a few strokes, give es in their various spirited move- ecompany each description, and the s further enriched by reproductions es of eight original paintings by a San Ildefonso Indian, giving the istic costumes and postures of such s the Dog Dance, the Sun Dance and le Dance. e remarkable for its combined artistry iftic accuracy.

104.  
\$7.50.  
hers: A. S. Barnes and Company.

## The A B C of Music

By T. CAMPBELL YOUNG  
VOLUMES I AND II

children's enthusiasms are brightly that is the time for quick progress. ould the sense of monotony be al- blanket their joy; never should tasks ould be assigned. The present book n worked out on this basis. One le author constantly having before e child's short span of interest, his sight, his fertile imagination, uifications and tale spinings bring eal staff into existence without need- l boring generalizations. The child ts his own "scale house" and learns elf why the neighbors, Mr. Do and e do not agree.

ook is written for the teacher's con- n but has the virtue of easy translat- into the child's idiom.

number of pages: 130.  
Volume: \$1.75.  
es and Notational Examples.  
shers: Oxford University Press.  
Agent in U. S. A., Carl Fischer, Inc.

## Symphonic Broadcasts

By OLIN DOWNES

ok of enlivening program notes on undred masterpieces of orchestrations ual presentation, but, when these de- e notes happen to show insight into racteristics of composers who are as ually distant as pole and pole, the becomes a true work of art.

is this work, as evidenced by such in- cludes as the following: "A little con- of Beethoven, fearless as a little child, s God" ("Symphony in D minor"); s in fact a love song" (Schumann's ony in D minor"); "Bruckner proph- ke John of Patmos—and suddenly e thread of his discourse" ("Symphony : "A dream within a dream" ("After- a Faust") and, "A capital joke" ("The r's Apprentice").

your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.

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THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

Sympathetic understanding and a familiar- ity with the tools of the critic's trade are Mr. Downes' outstanding qualifications. And here they are shown to full advantage.

Pages: 330.  
Price: \$2.50.  
Publishers: Lincoln Mac Veagh, The Dial Press.

## The Kettledrums

By PERCIVAL R. KIRBY

The timpanist now makes his bow as one of the most important units in the symphony orchestra, at which condition Time must smile reminiscently at thinking of the earliest music man ever lent ear to—the rhythmic tum-tum of the beaten log. This instrument's history, as well as the explanation of its construction and uses in orchestral writing, forms an interesting page for the conning of composers, conductors and kettledrummers. Here we discover how Lully, Berlioz, Haydn (a drummer himself), Handel and Beethoven had a hand in bring- ing the kettledrums to their present stage of orchestral florescence.

Pages: 86.  
Price: \$2.50.  
Notational example and full-page illustra- tions.  
Publishers: Oxford University Press, Carl Fischer, Inc., Agent in the U. S. A.

## The Acoustics of Orchestral Instru- ments and of the Organ

By E. G. RICHARDSON

When music is inveigled into the physics laboratory it suddenly assumes an aspect so removed from its usual guise of "sweet and mystic murmurous sound" that one's surprise is at first mingled with a consternation only gradually replaced by curiosity. Here the air through which music passes is weighed, its vibrations are calculated to the infinitesimal fraction, and its sounds themselves are caught, so to speak, on the wing and their outpourings reduced to so much membrane and so much pressure. In other words, the yardstick, the photographic plate and the diagram are made the spokesmen of music. For its very precision this book will find a place on the shelves of many scientifically minded musicians—of which Josef Hofmann is one outstanding example—who find all avenues to the art of sound equally attractive so long as they lead to further appre- ciation of its beauties and to greater crea- tiveness within its bounds.

Pages: 160.  
Numerous Diagrams and Plates.  
Price: \$2.50.  
Publishers: Oxford University Press.  
Carl Fischer, Inc., Agent in the U. S. A.

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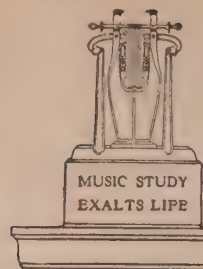
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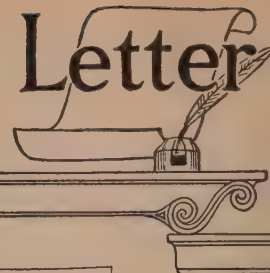
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# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

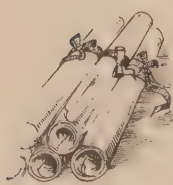


## Advance of Publication Offers—April 1932

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

ALBUM OF ORNAMENTS—PIANO.....	30c
CHORAL ART REPERTOIRE—MIXED VOICES....	50c
DEVOTIONAL SOLOS—SONGS FOR CHURCH AND HOME .....	40c
EIGHT HEALTHY, HAPPY TUNES—DE LEONE.....	25c
FAMOUS BALLET MOVEMENTS—PIANO.....	35c
HOW TO PLAY THE HARP—CLARK.....	1.25
LITTLE SCARLET FLOWER, THE—OPERETTA—TREHARNE .....	30c
ORGAN ACCOMPANIMENT AND REGISTRATION—CHAS. N. BOYD .....	2.00
SPRIGHTLY RHYTHMS—PIANO.....	35c
STORY OF NANYKA, THE—PIANO—JOHN MOKREYS .....	40c
TRIO REPERTOIRE—VIOLIN, CELLO AND PIANO .....	90c
UNISON SCHOOL SONGS .....	20c

## PARCHMENTS AND RIBBONS



There they are! Ribboned-tied, rolled parchments which have inscribed on them certification of honors earned. But they are to be reserved for the climax to the interesting and delightful features of the commencement exercises. These May and June scenes-to-be are now concerning some as to oratorical phases of the exercises. The THEODORE PRESSER Co. is not able to help on those problems, but there is help to be secured from this source by those who now must settle upon the musical features of the program. We will gladly suggest and send for examination, commencement or baccalaureate choruses, vocal solos or duets, piano solos or duets, piano ensemble numbers, orchestra numbers, etc., to meet any described needs. There is no need for further delay upon the part of any one who has been putting off seeking materials of this kind. Just write to "PRESSER's" to-day telling your musical problems as you would to an old friend professionally fitted to understand and advise.

## MOTHER'S DAY SUGGESTIONS

The celebration of Mother's Day on the second Sunday in May has created a larger demand each year for suitable musical numbers. The idea of setting aside one day of the year on which to honor Mother has struck a most responsive chord in the hearts and minds of people and everywhere throughout our land on this day, sermons are preached and songs are sung to the glory and honor of Motherhood.

While appropriate musical numbers for this day are not so numerous as some of the other special days of the year, there are a number of very fine selections which are suitable for use in church services on this day. The THEODORE PRESSER Co. will be glad to send on approval musical numbers for Mother's Day—just write us a postcard telling us what you want and our prompt, courte-

ous and intelligent service will do the rest. The following list gives excellent suggestions:

VOCAL SOLOS		
Cat No.	Title and Composer	Price
25375	Mother's Lullaby—Frank Wrigley.....	\$0.40
25177	A Mother's Good-Bye—Mrs. R. R. Forman.....	.40
25176	Candle Light—C. W. Cadman.....	.50
25096	And I Have You—D. W. Rue.....	.35
19632	Little Mother—Protheroe.....	.50
18580	Little Mother O'Mine—Ward.....	.50
17956	Mother—Widener.....	.40
19695	Mother Calling—Hall.....	.50
6884	Mother O'Mine—Remick.....	.35
24043	My Mother's Song—Openshaw.....	.60
19404	Never Forget Your Dear Mother and Her Prayer—Jones.....	.50
18696	Old Fashioned Dear—Ellis.....	.50
24020	Old Fashioned Mother of Mine—Kowitz (3 Keys).....	.60
19420	Song of the Child, The—Manna-Zucca .....	.50

QUARTETTE OR CHORUS MIXED VOICES		
Cat No.	Title and Composer	Price
20010	Rock Me to Sleep—Frank J. Smith.....	.10
20456	Memories—Gertrude Martin Rohrer.....	.10

## Welcome, Thrice Welcome



To the great new family of ETUDE readers who during the past few months have honored our threshold.

THE ETUDE is your magazine. It is made for you by experienced musicians, editors and educators who are sincerely concerned in having you secure what you want and need.

We welcome your suggestions and your co-operation just as we rejoice in your contagious enthusiasm in telling your musical friends everywhere of the wonderful value in THE ETUDE at only two dollars a year.

## TRIO REPERTOIRE

FOR VIOLIN, 'CELLO AND PIANO

The great success of our collection of pieces for instrumental trio, entitled "The Trio Club," has induced us to prepare another volume. The selections in this are of a slightly more difficult grade but equally tuneful and varied. More compositions by classical composers—that is, composers of the "classic period," will be found, and thus there will be a nice balance between the modern and the classic giving a little more advanced repertoire than obtained in the earlier collection.

The popularity of the instrumental trio (violin, 'cello and piano) as a home group, in radio programs and in general concert use is increasing continually. Thus we are certain that such a carefully assembled album will meet an important need.

While this book is being prepared for publication we will accept orders for single copies at the special advance of publication cash price, 90 cents, postpaid.

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## OUR COVER FOR THIS MONTH

This cover shouts "Vision!" It stimulates the imagination to such a degree that every music supervisor ought to suggest to those who guide the development of children in English and literary composition to ask their scholars to write an essay upon it. It visualizes a prophecy or a possibility. Perhaps some day the young man will sweep his baton over a symphony orchestra of professional players perhaps some day the little player be in such an orchestra. That view of our cover for this issue a picture of a fine prophecy.

Another conception takes us to a music supervisor or the private teacher, who, with a rhythm or introduced the children to the d of ensemble efforts. Here we th the ultimate goal of such a first. Need it be a definite selection? fine start for those who may enter music profession in later life, but not equally fine for others that from such a simple start, may c an ability to open their souls to thrills, pleasures and beneficial ences of intelligent appreciations, tonal masterpieces presented symphonic organizations as the visioned?

## THE LITTLE SCARLET FLOWER

AN OPERETTA IN THREE ACTS

Book and Lyrics by MEXICA SA

Music by BRYCESON TREHARNE

Good operettas are always ref and entertaining. They are a pleas perform and a delight to hear. Mr. son Treharne, a composer and an of high repute, has produced in this an exceptionally original creation. story is all that one could ask—it matic, poetic and intensely human for the music, we do not see how appropriate themes could have been ceived. Music which lingers in y after you have heard it—and we that the tunes from *The Little Flower* will do this—is beyond all genuine music and not just mere on paper.

Do not delay in sending in y vance order for this unusual and fa ing operetta. The special price vance of publication, at which copies may be ordered now, is 30

## FAMOUS BALLET MOVEMENTS

FOR THE PIANOFORTE

This volume, which has been ass with particular care, will be ready a great while. It contains a w ballet music for pianists, and i varied both in character and in di

Outstanding ballet pieces by G. Delibes, Gluck and other great con are, of course, included. Then t a large number of lesser known, but ly delightful, compositions by mode contemporary writers.

For use in dancing, or merely album for the pianist, this volume excelled. It is still possible to single copies at the pre-publicatio price of 35 cents a copy, postpaid.



## HOW TO PLAY THE HARP

By MELVILLE CLARK

It will not be many days now before all who wisely took advantage of this special advance of publication offer will be expressing their delight with this book and its helpfulness to them or their pupils. Months of patient attention to all details of the making of this new edition soon will have a culmination in the delivery of the first printed copies since the last limited edition put out by the author was exhausted. This book in the first edition won sincere praise from harpists and harp teachers everywhere, and when you realize that hundreds of dollars worth of editorial time was spent in bringing about a perfected and entirely new type setting job for this new edition, it is possible to appreciate that anyone interested in the harp will have made a great mistake if a copy is not ordered before the advance of publication cash price of \$1.25, postpaid (for a single copy only), shall be withdrawn.

## SPRIGHTLY RHYTHMS

FOR PIANO SOLO

Teachers may come and go; generation after generation of students may pass; teaching procedures may be altered—yet always there is the call, "Provide music which, along with educational values, possesses qualities arousing pupil interest."

*Sprightly Rhythms* is to be a collection of easy piano pieces (chiefly grade 3, with some grade 2) that answers this perennial call. When a pupil can feel in pieces rhythms of the character required by dainty and vivacious toe dancers, or those "time swings" which mark all elemental dances from the barn dance to the jig or clog dances, those pieces will sustain interest and insure progress on to the periods when technic and music appreciation for more substantial compositions have been developed. We feel sure quite a few dancing schools also will find this collection of interest, particularly now when a single copy may be ordered in advance of publication at the low cash price of 35 cents, postpaid.

## ORGAN ACCOMPANIMENT AND REGISTRATION

By CHARLES N. BOYD



The average book on organ registration is sometimes a little indefinite and not very practical. This splendid treatise on the subject by Charles N. Boyd, one of the outstanding musicians of the East, should prove of great interest to organists. Near the

beginning of the work there is a fine list of organ stops, with a brief discussion of the nature and purpose of each. Of course, the stops are grouped in the correct classes.

One of the best features of the work are the many pieces which illustrate the various points brought out in the text. These are all compositions of genuine musical worth, which will be of use to the organist on many occasions. Mr. Boyd has shown by means of these compositions the best method of handling the registration effects on the organ.

The special in advance of publication cash price for the complete work of two volumes is \$2.00, postpaid. Not supplied separately.

## ALBUM OF ORNAMENTS

FOR THE PIANOFORTE

Our series of "Albums of Study Pieces for Special Purposes" will be given a valuable addition with the publication of the seventh book in the series to be known as *Album of Ornaments*. The plan followed in these books of presenting special technical phases through the medium of attractive study pieces is most successful and in this new album the same procedure will prevail. Pupils like to play "pieces" and teachers have found that certain pieces may be used as "sugar coated pills" in imparting knowledge concerning special technical points. The contents of the *Album of Ornaments* has been selected with great care to give practical knowledge and playing ability in all the various ornamentations—the mordent, the turn, the trill, the appoggiatura, etc. We feel sure this new album will easily hold its own in this already excellent series of "Study Pieces for Special Purposes."

The opportunity is now given to advance subscribers to secure a single copy of the *Album of Ornaments* at the special pre-publication cash price, 30 cents, postpaid.

## EIGHT HEALTHY, HAPPY TUNES

FOR THE KINDERGARTEN CLASS AND THE VERY FIRST GRADE IN PIANO

By FRANCESCO B. DELEONE

There is real spontaneity and humor in these easy pieces. Every normal youngster will have a good time making their acquaintance. The tunes are by Francesco B. DeLeone, one of our most tuneful and versatile composers. His collaborator is the well-known poet and writer Edmund Vance Cooke.

For Kindergarten work, or for beginners in piano, we know of no better material.



Here are the titles of the little pieces: "Hello Mr. Toothbrush," "The Very Good Cow," "Good Things Growing," "The Wind Comes in the Window," "Helpful Hands," "Breathing," "Outdoors" and "Fun to be Clean."

The special in advance of publication cash price for a single copy is 25 cents, postpaid.

(Continued on page 304)

## An Important Announcement

THE STANDARD MUSIC EXTENSION STUDY COURSE FOR TEACHERS AND STUDENTS

By

JOHN THOMPSON

Another New Etude Music Magazine Feature



Beginning with the May issue of THE ETUDE MUSIC MAGAZINE, we shall publish each month a section devoted to the study analysis of the piano pieces in each issue. We have the pleasure to announce that Mr. John Thompson, who has conducted teachers' training classes with huge success in all parts of America, has assumed charge of this significant work which will be of very great value to both teachers and students in the selection and understanding of desirable teaching material.

The music section of THE ETUDE, beginning with the January 1932 issue, has been in the hands of an entirely new editorship. New and better music in line with the most modern teaching needs selected by a staff of highly trained experts headed by William M. Felton, "up to the minute" in their grasp of the teachers' problems and working in co-operation with ETUDE experts in the employ of the publication for many years. Already a vast number of letters has been received lauding the improvement in THE ETUDE music.

Mr. John Thompson has for years been at the head of the piano section of the Horner-Kansas City Conservatory. Trained in Philadelphia and other eastern cities by many masters, notably that great pedagogical genius, the late Maurits Leefson, he developed distinctive teaching gifts which, combined with his experience as a virtuoso, have given him an unusual position in American musical education. Mr. Thompson realizes that no matter how explicit his notes may be, they are merely supplemental to the personal supervision of the teachers "in the flesh." Watch for this notable feature. It will constitute the most important service review or normal study course ever presented. It will now be obtainable in each ETUDE issue without one penny of extra cost.

## UNISON SCHOOL SONGS

Even great singers have proclaimed about their sincere and enthusiastic appreciation for good accompaniments and good accompanists. This book is going to give singers not so great, but at least capable of being guided in effective vocal expression, an opportunity to be lifted to their best efforts by the scintillating, yet finely supporting, accompaniments provided for the attractive and melodious unison choruses. Already many supervisors are eager to have a collection of this type in hand for the first public group singing attempts of the grade school children under their musical direction.

A single copy only will be sold at the special advance of publication cash price of 20 cents, postpaid.

## DEVOTIONAL SOLOS FOR CHURCH AND HOME

However fond a singer may be of the songs in his or her repertory, there comes a time when interest palls and a search for new material is necessitated. This carefully chosen collection will be a real "find" for singers in such a predicament. It contains songs of a number of types to suit a number of tastes. None of the songs is overly difficult; all are extremely melodious and devotional.

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When Theodore Presser was born in Pittsburgh, in 1848 of French and German parentage his father, John Presser (a devout member of the Christian Brethren Church), always said a morning prayer at the breakfast table—

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## ADVANCE OF PUBLICATION OFFERS WITHDRAWN

Through the conscientious efforts of our Publishing Department we are enabled this month to place on the market two important works, announcements of which have been appearing in this "Monthly Letter" the past few months. As is customary, copies will be delivered to advance subscribers immediately and thereupon the special pre-publication price is withdrawn. Copies of these two works now may be obtained for examination upon our usual, liberal terms.

**Easiest Orchestra Collection**, containing fifteen tuneful compositions especially arranged for beginning orchestras, enjoyed an unusual advance sale in the few short months it was offered. There is unquestionably an immense demand for easy orchestra music and we know that orchestra leaders in our schools will welcome this excellent new volume. Books are available for all instruments of the modern orchestra. Violin and Piano copies may be had for examination. Price—Parts, 35 cents, Piano Accompaniment, 65 cents.

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## EXOGENOUS GROWTH

Ring upon ring, trees grow to raise the of their branches for all to see. This exogenous growth is paralleled in the successful musical position. The unworthy "seedlings" die, worthy compositions thrive and edition after edition records their growth to wider and acceptance by active music workers who want the best. Some of the music publications which have added a "ring" in their growth by new orders during the last month are:—

### SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
24405	Tommy's New Drum (March)—Preston	1½	\$0.30
24819	An Evening Story (A Tone Study)—Ketterer	2	.25
4187	The Gondolier's Serenade (Bourgeois)—Engel	2	.25
6773	Le Carillon Op. 19—Rinquet	3	.40
23133	In the Starlight—Kohlmann	3½	.35
22991	Hollyhocks—Rofe	4	.50
30461	Chimes of St. Cecilia—Worthington	4	.50
3663	Valse in E, Op. 34, No. 1—Moszkowski	8	.80

### PIANO COLLECTIONS

Children's Songs and Games (Vocal or Instrumental)—Greenwald	.75
Spaulding Album for the Pianoforte—Spaulding	1.00
Just We Two (Piano Duet Album)—Spaulding	.75
March Album for Four Hands	.90

### SHEET MUSIC—VOCAL SOLOS

30013	I Love Life (Low)—Manzucca	.60
23717	Pickaninny Samman—Tubert	.40
23372	Love's Perfect Song—Hamblen	.50
30468	Haunt of the Witches (Low)—Toogood	.50
30458	Sunrise and Sunset (High)—Spross	.50
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10417	Te Deum in E Flat (We Praise Thee, O God)—Stults	.15
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10388	More Love to Thee, O Christ!—Mallard	.10
10147	Thy Word is a Lantern—Kinder	.08
10623	Five Sentences—Neulinger	.15
10879	O Praise the Lord—Tschakowsky	.10
10765	O Master, Let Me Walk With Thee—Walcott	.12
10742	Bread of the World—Pease	.10
10681	Ten Thousand Times Ten Thousand—Shelley	.15
20168	Come, Let Our Hearts and Voices Join—Pike	.12
15779	Come Unto Me—Rockwell	.12
15630	A Vesper Prayer—Jones	.10
20630	Even Me—Roberts	.10
20543	O God, Our Help in Ages Past—Marks	.12
20502	Thou Wilt Keep Him in Perfect Peace—Matthews	.12
20501	Praise Be Thine—Matthews	.30
20312	God is Love—Hosmer	.12
20266	Hear My Cry, O God—Stults	.12
20881	The Angels' Song ("Prize Song") from "Die Meistersinger"—Vagner-Hanna	.15
20897	Praise the Lord, O My Soul—Scarmolín	.12
21025	Thy Sheltering Arms—Arr. by Felton	.12
35098	Be Glad, O Ye Righteous—Woodward	.15
10471	An Evening Hymn—Pease	.15

### OCTAVO—NEGRO SPIRITUAL

35045	O Hear the Lambs A-Crying (Solo and Six-Part Chorus)—Dett	.15
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### ANTHEM COLLECTION

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### OCTAVO—MIXED, SECULAR

35094	Mighty Lak' a Rose—Nevin	.15
20523	The Angelus—Licurance	.15
278	Sweet and Low—Barnby	.15
289	Anvil Chorus, from "Il Trovatore"—Verdi	.15
10646	All Through the Night (Waltz)—Folk Song—Arr. by Felton	.15
15533	Break of Day—Camp	.15
15550	Songs Beloved (Medley)—Lance	.15
20237	Carmena—Wilson-Bliss	.15
20796	Toreador Song, from "Carmen"—Bizet-Felton	.15
35071	Autumn—Gretchaninof	.15
35209	In May Time—Speaks	.15

### OCTAVO—TREBLE, SACRED, TWO PART

10897	Just as I Am—Rubinstein-Warhurst	.15
10478	Alleluia, Song of Gladness—Grant	.15
10286	Twilight (Day is Dying in West)—Widener	.15
10155	Come, Let Us All Rejoice—Warhurst	.15
10128	The Lord is My Shepherd—Warhurst	.15

### OCTAVO—TREBLE, SECULAR, TWO PART

15504	Lovely Springtime—Moskowitz-Forman	.15
15512	Lilacs—Caden-Forman	.15
20297	May Time—Stults	.15
20747	Look to Your Banners—Hornbeer-Felton	.15
20809	The Circus—Baines	.15
117	Come Where the Blue Bells—Brackett	.15
35006	O-He Carita (Gondolier's Song)—DeKoven	.15

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AN MUSIC and musicians had in Paris when, on January 13, a was given at the Foundation S. d, by the Association Française n et d'Exchanges Artistiques. represented were Carr, Hop- n Hagen, Raynor Taylor, Felis- witz and Fairchild. Columbia is asical melting-pot, if names mean

MORAL UNION of Glasgow, offered a "varied, unusual and" program for its first event of , in December. With Wilferd ducting, it gave with conspic- renditions of Mendelssohn's "purgis Night," Bruckner's "Te ad Beethoven's "Choral Sym-

ER WILSON, the widely c in composer and teacher of ad on January 27th in New d of Chariton, Iowa, he was Chicago Musical College 1. From 1912 to 1915 he was o Atlanta Philharmonic Or- he also appeared as guest of the Philharmonic Orchestra k. He wrote the musical scores moving pictures, as well as se- onic works and many pieces in E forms. His overture, "New received the unanimous vote of , in a competition against eighty is submitted in a contest for a ve hundred dollars for the best merican overture.

Y GAUL has been commissioned the musical score for the pageant, it," to be seen at the Century of World's Fair at Chicago in 1933. nt will present the life of Christ; ecial auditorium, to be built for ion, will seat thirty thousand peo-

RSE IN FOLKLORE is to be the Conservatoire of the Academy rts of Madrid. Oscar Esplá will head of the work.

## WORLD OF MUSIC

(Continued from page 229)

HONEGGER'S "SYMPHONY" had its first performance in Belgium at one of the Nouveaux Concerts of Antwerp in December; with the impression that "It is difficult to understand how Honegger, who can make such pretty discoveries in tone-color and write such ravishing melodies, can also spoil it all by putting in his ironical interjections and untimely bursts of laughter."

THE ONE HUNDRED AND FORTIETH anniversary of Mozart's death, which fell on December 5th, was celebrated at Vienna by a gala performance of "The Marriage of Figaro" with Clemens Krauss conducting. The same day a memorial tablet was unveiled at the Cathedral of St. Stephen, with the Schubertbund singing parts of the "Requiem" and the "Homage" chorus from "The Magic Flute." On the previous evening Bruno Walter had conducted a "perfect performance" of the "Jupiter" Symphony and of the "Requiem."

SIGFRID KARG-ELERT, known throughout the musical world as a composer of organ music, and the first eminent German organist in many years to make a tour of America, had a most successful debut when, on January 6th, he played the dedicatory recital on the large concert organ of the ballroom of the palatial new Waldorf-Astoria Hotel of New York City.

MICROPHONE ARTISTS of the United States are reported to have received aggregate salaries of thirty-one million dollars, during the last year, for their efforts to entertain and educate the public.

CHAMBER MUSIC, the most refined type of the tone art, makes its way none too fast or surely in America. Paris, in the last season, had no less than one hundred and twenty-five chamber concerts.

J. WARREN ANDREWS, after sixty years as a church organist, the last thirty-three of which he officiated at the Church of the Divine Paternity of New York City, died on January eighteenth. Born at Lynn, Massachusetts, April 6, 1860, at the age of eleven he became organist of the Methodist Church of Swampscott, after which he rapidly rose.

THE "DEBORA E JAELE" of Ulderbrando Pizzetti, which was first heard about three years ago at the La Scala of Milan, had, in January last, its first performance in Rome.

THE MUSIC APPRECIATION HOUR, conducted over the radio by Walter Damrosch, is now heard regularly by six and a half million pupils in the public schools of the entire forty-eight states; while there are two million students registered for class credits, making without doubt the largest class in all history ever instructed by a single teacher.

RABAT, MOROCCO, has its "Friends of Music" organization which recently presented the *Society of Ancient Instruments* of Paris, in a recital. Among other compositions of earlier centuries were a *Rondo* for quinton, by Sacchini; a *Bourree in A* by Bach and *Le Ruisseau (The Brook)* by Ayrton, for clavecin; and a quintette, *Amusements in the Country*, by Clement.

THE MUSIC OF JOHANN STRAUSS became, on January first, open to anybody's use; as the Austrian government did not extend the period of its copyright law from thirty to fifty years, as was done by other nations at the last international copyright conference at Rome.

THE TRIEBSCHEEN COUNTRY HOUSE, near Lucerne, in which Richard Wagner worked, from 1866 to 1872, on his "Siegfried," has been purchased by the city of Lucerne and will be preserved as a historical landmark.

### COMPETITIONS

THE MADRIGAL SOCIETY (founded 1741) of England offers two prizes of Ten Pounds and Five Pounds each for the best two madrigals submitted before July 1st, 1932. Composers will select their own words; alto and tenor parts must be on their respective clefs; madrigals may be in four to six parts; the signature must appear at least at the head of each page; only one composition may be submitted by a composer. More complete details may be had from the Secretary of the Madrigal Society, Kilimani, Chipstead, Surrey, England.

THE EURYDICE CHORUS of Philadelphia offers a prize of one hundred and fifty dollars for a composition in three or more parts, for women's voices, by an American composer. All manuscripts must be received before October 1, 1932; and further particulars may be had from Miss Susanna Dercum, The Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania.

A EUGENE YSAÏE VIOLIN PRIZE is announced by a committee formed at Brussels, Belgium, for the purpose of erecting a memorial to the eminent Belgium violinist. The contest is international, and information may be had by addressing the YsaÏe Violin Prize Committee, in care of the Brussels Conservatory of Music.

SCORES OF PRIZES, ranging from ten thousand to fifty dollars, are offered by the management of the Moose Music Festival and Exposition to be held at Cleveland, Ohio, from August 21st to 27th. For particulars address Joseph A. Jenkins, Hollenden Hotel, Cleveland, Ohio.

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# JUNIOR ETUDE

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## Franz Josef Haydn 1732-1809

By FRANCES TAYLOR RATHER

In commemoration of the 200th anniversary of Haydn's birth.

**F**RANZ JOSEF HAYDN is a name  
**R**eflecting joy and wondrous art.  
**A**ustria, in her son, could claim  
**N**oble genius in large part,  
**Z**eal for work and genial heart.

**J**OSEF was of humble birth,  
**O**f parents kind, who hated strife.  
**S**hadows soon gave way to mirth  
**E**ven though, in early life,  
**F**ate brought a cruel, ill-tempered wife.



**H**AYDN wrote in varied style,  
**A**nd for piano, voice and strings;  
**Y**et all he gave us is worth while,  
**D**iffusing, as each joy-note rings,  
**N**aught save content which Haydn brings.

## Good Foundations

By ESTHER SHAW GIBSON

You have all watched a new house being built, have you not? What is the first thing to be done? Dig, dig, dig. Hard, dirty work. Then lay in heavy stone or brick to make a solid foundation. Have you not heard of buildings which had to be torn down because the foundation had been so hastily or carelessly laid that the house was not safe?

When our building inspector, our teacher, hears our work at the lesson period, may she find that our foundation for the week's work was carefully and well laid: slow, thorough practice—even separate-hand work—until every curve and dot and fingering mark is perfectly observed.

Then, after the foundation, how quickly the house seems to go up! We can have a kitchen for our work-scales and technic and a dining-room for our solid food—Bach or other studies; then we pass into our living room, hung with pictures of other of the great masters. Build your musical house well and your life will indeed be happy. "Duty early performed brings music at midnight."

Pythagoras  
Spirit of Today  
Major Scale  
Aeolian Scale  
Indian Scale  
Harmonic Minor Scale

### CAST OF CHARACTERS

Melodic Minor Scale  
Hungarian Scale  
Chromatic Scale  
Whole Tone Scale  
Pentatonic Scale  
Reader for Prologue and Epilogue.

**Prologue:** While unfolding this brief little play  
We bring you the story of scales.  
It goes back over many a day  
And furnishes interesting tales.

*Enter Pythagoras. (Other characters are seated on stage.)*

**Spirit of Today:** Who are you, stranger, and where do you come from?

**Pythagoras:** My name is Pythagoras. I lived many years ago in the land of Greece. A philosopher was I, and interested in music. By studying the experiments of others and making some of my own, I made contributions to the art. The most valuable was the fixing of the octave as the union of perfect fourth and fifth.

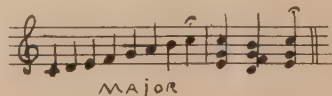
**Spirit of Today:** That was indeed a great step forward, and we feel very grateful to you. Your discovery has led to many wonderful things. Would you like to hear some of the results?

**Pythagoras:** Indeed I would.

**Spirit of Today:** Good. Let us go over near the piano, one of our most important instruments. Will you sit here? (*Placing Pythagoras in good view of the keys.*) Now these black and white blocks are keys. From any one to the very next is called a half-step, and the distance of two half-steps makes a whole-step. (*Illustrates.*) When you know these you have the key to our whole system of scales.

**Pythagoras:** Scales! I thought they were the covering of fish.

**Spirit of Today (laughing):** That is one kind. Musical scales are *tone-ladders* which the fingers of pupils must learn to climb. You had something like them, your modes. We use the word mode differently. We group the bright, cheerful-sounding scales into what we call the major mode. Let me introduce this scale.



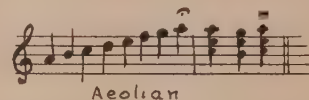
**Major Scale:** Here is my pattern, Pythagoras. Start on any tone, ascend two whole-steps, one half-step, three whole-steps, one half-step. (*Plays major scale slowly.*) Do you not like me? Then coming down it is just backwards, you see.

**Pythagoras:** Lovely! But very different from the music I knew.

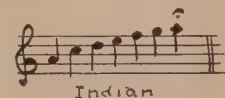
**Aeolian Scale:** I'm the oldest of many forms of the soft, weird, sad-sounding

mode. I have many names, Pure, Natural, Normal, but my real one is Aeolian; I'm a descendant of your Aeolian mode.

**Pythagoras (Shaking hands):** How glad I am to see you! I feel at home talking to you. How do you sound now?

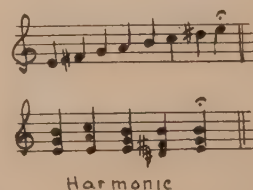


**Aeolian Scale:** I begin on the sixth tone of the major and contain exactly the same tones, only having the new keynote. (*Plays.*) Perhaps you know how I feel. I'm older and neglected as I don't fit into the present scheme of harmony without alterations. But here is an interesting sister who is very much like me, the *Indian Scale*.



**Indian Scale:** I am not of India, but of the North American Indians. In late years much interest has been taken in me. Composers have gone to the remaining Red Men to learn more of their music and find fresh working material. They found the Indian Scale like *Aeolian* except that the second tone is entirely omitted. (*Plays.*)

**Pythagoras:** Mournful though interesting music! A small change in the scale made quite a difference. Who is next?



**Harmonic Minor:** I, *Harmonic Minor*, made by raising the seventh tone of *Aeolian* one half-step; this makes a wide gap at the top. (*Plays.*) This is done to make me fit into harmony. You didn't have chords in your music, did you?

**Pythagoras:** No, we couldn't endure hearing tones combined.

**Melodic Minor (runs forward):** Ha! Well, you should just hear some combinations now! I'm *Melodic Minor*, made because people have difficulty singing that wide gap in *Harmonic*. Raise the  
(Continued on next page)

## ?? Ask ANOTHER

1. Who wrote the charming song called *Lullaby* and *Good Night* (*Wiegenlied* in German)?
2. Can you hum the tune of it?
3. When was Brahms born?
4. In what country?
5. How many symphonies did he write?
6. What composer is this?



7. What was his first name?
8. Did Brahms write any operas?
9. Did he ever visit America?
10. When did he die?

(Answers on next page)

## Little Finger

GRACE L. HOSMER

Little finger, little finger,  
What is wrong with you,  
Resting idly on your side?  
That's no way to do!

See the second, third and fourth  
Firm and straight they stand  
They would be an honor to  
Anybody's hand.

Are you tired? Are you ill?  
*Lazy?* Can it be  
That a lazy little finger  
Could belong to me?

Stand up! Little finger, do,  
I must learn to play,  
And I never, never can  
If you act this way.

## Musical Pantomime

(GAME FOR CLUB ENTERTAINMENT)

By GLADYS M. STEIN

To play this game you will need pieces of paper, each containing a number from 1 to 12. Pin a number on each player; each a slip of paper and a pencil. Explain to the players that they take turns according to their number, walk across the room while making motions or gestures of a musical instrument.

The other players are to make each performer's number and think the instrument is.

The player guessing the motions correctly wins.

This game sounds simple, surprising how easy it is to guess.



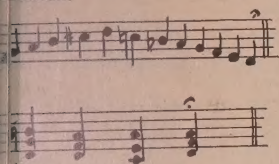


# JUNIOR ETUDE—(Continued)

## Pythagoras and the Scales

(Continued)

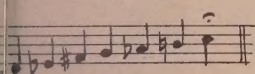
seventh tones of Aeolian (plays) and lower them de- (plays). Coming down, I'm ex- Aeolian.



Melodic

Oh, I love the minor

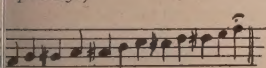
minor: I'm Gypsy Minor, the lot and am like Harmonic the fourth tone is also raised (Plays.) Lots of pupils me. They just wonder what my music "sound that way." all decorated with turns and Hungarian music.



Hungarian

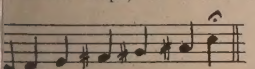
as: That was beautiful—sad y, too! Who is next?

ic Scale: I am called Chro- e. Chrome means "color." I the colors in the musical box. by half-steps. Not one is (Plays.) I can imitate the sigh- wind. (Plays chromatic scale quickly.)



Chromatic

as: I like that very much. Tone Scale: When I introduce have to confess that I'm a many people also. My name Tone Scale, as I am composed whole steps, or whole tones.



Whole-tone

whole tone scale slowly.) Why, s, you looked shocked! Don't like me? Listen again. You better the second time. (Plays

Pythagoras: Yes, you are right. The second time was better than the first; but you are a little hard to get used to.

Whole Tone Scale: Listen to some of my chords, too. Don't you like them? (Plays augmented fifth chords.)

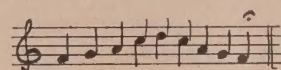


Augmented Chords

Pythagoras: Yes, I admit those chords are rather fascinating. They have a qual- ity all their own.

Pentatonic Scale: I have a quality all my own, too. My name is Pentatonic Scale, which means "five-tone scale." The first, second, third, fifth and sixth of the Major Scale. Listen. (Plays pen- ta- tonic scale). A good deal of Scotch music is made on that scale, and it is also the scale of Chinese music.

Pythagoras: Indeed! Chinese music! That dates back as far as our music. In my day we Greeks were really very modernistic, you know.



Pentatonic.

Spirit of Today: Well, Pythagoras, I hope you have found our present day scales as interesting as yours and that you have enjoyed hearing them.

Pythagoras: Indeed, yes. And how can I thank you for such a wonderful day? If I could have dreamed to what my experiments would lead! Many dreary hours, days, weeks, I worked alone experimenting in the science of sound, while my friends were feasting or amus- ing themselves. But I am so glad that I kept at it and that the beautiful music of the world today came to be created as a result of those old experiments. I hope you will all think of me some times when you are playing your various scales. (Exit Pythagoras.)

Epilogue: And now that our play's at an end

We hope you have found these brief tales

Contain many things that will help To make you remember the scales.

## Rhythm Orchestras

(PRIZE WINNER)

know that many music students el rhythm, which is the regular e of accents—the swing of e rhythm orchestra has become ance as a solution of this prob- y?

outline our subject, making it r. Principles.

struments used mbourine, triangle, drum and so forth. Real instruments may be added. Also piano accom- paniment.

ria of music ormal accents beaten out by rhythmic instruments with oc- casional changes to suit com- poser's idea.

(c) Material

Good material available.

II. Some general good methods

(a) Memorizing of parts

(b) Conducting by each child.

III. Values

(a) Rhythmic feeling firmly impressed.

(b) Ensemble playing

(c) Simple conducting

(d) Increased interest in music.

If every music student could have the joyous adventure of playing in a rhythm orchestra, I am sure there would be fewer musical failures as far as lack of rhythmic feeling is concerned.

ELAINE STUECK (Age 13),

Minnesota.

## Famous Operas

DON GIOVANNI

THE MAGIC FLUTE

THE MARRIAGE OF FIGARO

MOZART wrote so many symphonies and string quartets, sonatas and concertos that one sometimes forgets that he was also one of the greatest opera composers. His operas are not given as often as some, but one frequently hears the music from them. (Mozart's dates, as you prob- ably remember, are 1756-1791.)

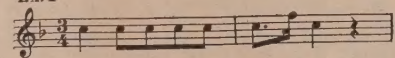
"Don Giovanni" (also called "Don Juan," the Spanish form of the name), has its scene laid in Spain in the seven- teenth century. The scenes are placed in palaces and courts and the costuming is very lovely. (Pronounce the names *Don Jo-vahn-ny* and *Don Huahn*.) *Don Gio- vanni* was a gay young nobleman, and the opera is founded on his escapades.



JEAN DE RESZKE AS DON GIOVANNI

One of the best-known and best-loved melodies in all music comes from this opera—the music of the scene in the ball- room of the palace where the minuet is danced.

Ex. 1



You can get this minuet on Victor Rec- ord 1199 or 20990, the first being re- corded on the harpsichord. You can also get it for piano solo or duet. Probably many of you have it in your own reper- toire. Columbia record 50178D also gives some music from this opera.

"The Magic Flute," also by Mozart, is interesting because fairy tales and magic are always intriguing and because the

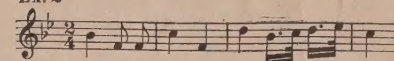
scene is laid in Egypt at the Temple of Isis about the time of Rameses the First. Tamino, an Egyptian Prince, possessed a flute that could magically control men, animals and even nature. Victor records 4027, 3047 and 3048, and Columbia 67660D give music from "The Magic Flute." You can also get a simple piano solo arrange- ment of the *March of the Priests*.

"The Marriage of Figaro" is Mozart's other well-known opera, although he wrote many others also. The scene of this is laid in Spain in the seventeenth cen- tury as is the scene of "Don Giovanni." It is a very cheerful and merry opera.

*Figaro* was made "major-domo" of the palace by the Count and Countess and falls in love with the Countess's maid. But he has promised to marry some one else on the same day; so many complica- tions arise, mostly of a humorous nature. The scenery and costuming of this opera are beautiful and similar in type to those of "Don Giovanni."

One very well known aria from this opera is *Voi che sapete* (What feeling is this?):

Ex. 2



You will notice these words are Italian, because Mozart wrote to Italian words which were very much the fashion for operas at his time, although he was Aus- trian. This is recorded on Victor No. 7076. The overture was recorded on Vic- tor No. 35109, by the old method of re- cording. So it is doubtful if it can be obtained now unless you know some one who has it. There is not much arranged for piano from "The Marriage of Figaro." The overture may be found in a simple duet arrangement in "Miniature Duets from Master Overtures," arranged by Gest.

If you can, get some of these Mozart records and piano numbers, or get one of your older friends to sing *Voi che sapete*, (sometimes called in English *Silently Blending*). You can have an interesting program and obtain a good idea of Mozart's opera-music.

## Letter Box

DEAR JUNIOR ETUDE:

The name of our club is the B Sharp Juvenile Club. We have twenty members. We have planned to entertain our parents and show them what our club is like. At roll call we must name a piece and its com- poser. We have some instruments and hope to start an orchestra soon.

From your friend,

FRANCES SCHULTZ (Age 10),

Kansas.

DEAR JUNIOR ETUDE:

I am very much interested in music. I go sixty-five miles once a week to take my music lessons. I take voice, piano, and clarinet and am very fond of them all.

From your friend,

ALICE L. RICHARDSON (Age 14),

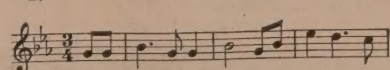
California.

N.B. Does any one go more than sixty- five miles a week for music lessons? If so, write and tell the Junior Etude about it. Who can break Alice's record?

## Answers to Ask Another

1. Brahms wrote *Lullaby and Good Night*.

2.



3. Brahms was born in 1833.

4. In Germany.

5. Brahms wrote four symphonies.

6. Brahms.

7. Johannes.

8. Brahms did not write any operas.

9. He never visited America.

10. He died in 1897.



## JUNIOR ETUDE—(Continued)

## JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Schumann." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Office, 1712 Chestnut St., Philadelphia, Pa., before the fifteenth of April. Names of prize winners and their contributions will be published in the issue for July.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

### Rhythm Orchestras (PRIZE WINNER)

I think one of the nicest and most educational ways for children to receive a wider and broader education along the line of music is to be in a rhythm orchestra under the training of a reliable leader. When I was in the first grades of school I was fortunate enough to be in a rhythm orchestra and to me there was nothing any nicer than to play in front of the public or give an entertainment. In these orchestras the children are taught unity and the importance of good music which adds so much to a person's life and makes it worth while.

While children are young they do not realize the value of studying music but as they grow older they begin to think more about it and consider how important it really is to have a little knowledge of music. In a rhythm orchestra all these facts are taught and as a child grows older he realizes how fortunate he was to be able to play in such an educational project as a rhythm orchestra.

JOSEPH H. KYLE (Age 13),  
Pennsylvania.

### ANSWERS TO JANUARY PUZZLE:

Wagner  
Bach  
Weber  
Verdi  
Liszt  
Nevin  
Foster  
Brahms  
Haydn  
Handel  
Beach  
Ravel

### Puzzle Square

By ROTHERT C. BLUNT  
(Age 14)

Rows 3 and 4 across, and rows 3 and 4 down give a musical drama and one of its well-known composers.

. . . x x .  
. . . x x .  
x x x x x  
x x x x x  
. . . x x .

The five-letter words, reading across as well as down, are:

To push  
Expected or wished for  
Musical drama  
Italian composer  
Unusual girl's name.

### PRIZE WINNERS FOR JANUARY PUZZLE:

Herbert Kanner (Age 9), New York.  
Clara Christina Gehrig (Age 9), Pennsylvania.  
Ruth Rorem (Age 12), Iowa.

### Rhythm Orchestras (PRIZE WINNER)

Rhythm is the basis of all music, and it develops the natural rhythmic instinct in a child.

Everyone has some rhythmical sense. Rhythm bands have as their purpose the correct development of this sense.

In these groups coordination is taught and the character is developed, because this work requires the child to give his whole attention and obedience.

The children are given the opportunity to lay the foundation for worth while musical appreciation as rhythm bands give a feeling for form and tonal contrasts. Musical memory is formed by memorizing the pieces, and poise is gained by frequent public appearances.

The Rhythm Orchestra is a splendid way for teaching self-expression. The results of this training are evidenced in any line of music the child may follow. It is one of the best ways for developing concentration, and for encouraging whole-hearted teamwork. Through this experience a child is enabled to become a more intelligent listener and a better performer.

MARGARET FOWLER (Age 14),  
Georgia.

### HONORABLE MENTION TO JANUARY PUZZLES:

Verda Weber, Joyce Melby, Ruth Levensaler, Batty Anthony, Nelle Maude Reading, Emilie Mueller, Frances Van Noorden, Loreale Kitchen, Ruth M. Prosser, Annie Calderara, Olivia Greenwald, Mary Turner, Florence Pauline Aulerich, Betty Giddings, Virginia Sanderson, Patricia Anne Avery, Mariette Pecora, Lena Funk, Ruth Pledger, George S. Bragg, Marjorie Ann Herring, Eleanor Knottinger, Margaret Fowler, Mabel Pelange, Ruth Murray, Virginia Fangrat, Elaine Reed, Betty Lou Braddock, Nelle English, Mildred Hanna, Lerry Hiffman, Betty Lambert, Helen Peters, Lillian Castronovo, Evelyn Lancaster, Frances Hanna, Jack Kemper, Emily M. Park, Eleanor Venuti, Doris M. White, Wilson Morgan, Edgar Tice, Franklin Hyke, Edwin McClusken, Sylvia Fink, Barbara Ann Wisely, Katherine Carson, Esther Kuczymsky, Beatrice Reidell, Rotherth C. Blunt, Grace Croom, Freda Lowe, Katherine Singer, Catherine Taconis, Robert Prevost, Margaret Cox, Edwin McClusken.

### SPECIAL HONORABLE MENTION FOR JANUARY ESSAYS:

Yvonne Lee.

### HONORABLE MENTION FOR JANUARY ESSAYS:

Wilson Morgan, Betty Clemense, Evelyn Lancaster, Lucile Borsh, Virginia Carson, Lillian Castronovo, Dorothy DuPuis, Margaret E. Newhard, Julia Austin, Ruth Collier, Margaret Collier, Evelyn Clayton, Mary Harvey, Ruby Puckert, Mary Sprouse, Mary L. Van Atta, Wilberta Gates, Mary Garrison, Agnes Freaby, Hazel Oates, Minnie Antonovsky, Verona Bloch, Ahnes de la Torre, Wilmoth Shackelford.

### DEAR JUNIOR ETUDE:

There are some girls around here who play the piano, and we are thinking of organizing a club. Would some one who has organized a club and who has some original ideas write to me?

From your friend,

LOLA BRUSH (Age 12),  
2805 Chestnut Avenue,  
Fort Worth, Texas.

## EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

### Little Sweetheart, by H. P. Hopkins



What could be easier than a simple waltz in the key of C Major? Even that stupid Tommy Jones, who is always getting his fingers mixed up with one another, can have no excuse for playing any wrong notes in this composition. Notice especially the phrase marks—that is, the long curved lines which divide the melody into its component parts. In your playing, make these divisions ap-

parent. At about the third measure from the close, commence to play slower and softer. In fact, the whole piece is to be played very softly.

parent. At about the third measure from the close, commence to play slower and softer. In fact, the whole piece is to be played very softly.

### The Old Music Box, by Charles H. Maskell

There have been a great many compositions of a somewhat similar type to this. Most of them are much more difficult and yet not nearly so picturesque and characteristic.

In learning this little piece, play the notes exactly as written. Then, when you are sure of their mastery, transpose what you have learned two octaves higher. The little tinkling sound which now results imitates in a surprising way the thin, high notes of the music box. Furthermore, by keeping the damper pedal—often mis-called the loud pedal—held down throughout the piece, further imitation of the music box is obtained.

Near the close, play gradually slower and softer to reproduce the effect of the box running down.

A crisp, brittle tone is best for this piece.

### Playing Ball, by Louise Christine Rebe



This melodious little piece divides the melody quite skillfully between the hands in such a way that each has ample to do. You know, in the dark, dim past of piano music, the beginner played or was forced to play pieces in which the right hand carried the melody line throughout and the left simply "drummed" in the most uninteresting manner.

Each hand should develop

itself so that it can pursue its own pendently of the other. When you stage where you study the easy come the great German master, Bach, you this to be especially true.

Play this piece at a moderate speed an even rhythm. Miss Rebe has in best way to finger the composition; are a wise boy or girl you will follow cations.

### Junior High Entrance March, by Malson Watson

Throughout this very animated march the left hand plays the melody—first in the key of C and then in the key of F. The right hand has such an easy time of it that you will be able to center your attention on the left and on the correct fingerings for this part. We cannot too strongly advise that you accent the first beat of each measure very markedly.

The third beat also should be emphasized, though not so much. Miss Watson is one of Philadelphia standing teachers and composers. Her tions to the literature of piano teach been very notable.

Lastly, we would call your attention fact that only once in this piece is to be used. This occurs at the very

### Morning Song, by Paul Zilcher



This is actually a double time, though written in 4-4 time line through the C. How alert and all are in the morning world seems a place indeed and (and perhaps the ness) of the day forgotten.

The light tone piece picture this mood. In measure eight the left hand phrase over which is written should receive especial Remember that in numbering the m a composition we call the first complete number one.

The occasional staccato effects ad character of this little composition.

## EDUCATIONAL STUDY NOTES (Continued from page 281)

### A Song of Redemption, by Daniel Protheroe

Mr. Protheroe has written many excellent secular and sacred songs; and he has the ability to give to a poem the musical setting which best interprets and intensifies its meaning. Moreover, he writes vocally—that is, there is nothing in the voice parts which is awkward or illogical.

The words of this song are extremely eloquent and comforting. If there were no such thing as the forgiveness of sins, the outlook of a large portion of the human race would not be very cheerful.

The first section is to be sung in declamatory style, like all recitatives. Then comes a section, flung in melody in D Major, to be sung evenly and smoothly.

Next, as contrast, we have a section in the minor, followed by a repetition of the D Major section.

### To a Wood Violet, by William M. Felton

Mr. Felton has a long list of compositions to his credit; these include songs, piano pieces, organ pieces and so forth. One of his finest inspirations for the piano is the composition which we find here transcribed for violin by Rob Roy Peery.

The tempo of this piece is slow. Roundness of tone should be sought. You will be interested to learn that the following occurrence inspired the composer to write this piece. While on a visit to the Pocono Mountains, in Pennsylvania, he saw near the foot of a large tree in a forest one single violet. Its beautiful color, so in contrast to the surroundings, made a strong impression on his mind and suggested to him this lovely melody.

Mr. Felton is a Philadelphian and has recently become the musical editor of our magazine.

### Lovely Maiden, by Franz Joseph Haydn

Every junior music student knows that Franz Joseph Haydn was one of the greatest composers of history; and here we have one of his very easy and beautiful compositions arranged for the beginner's orchestra. The best music is not always the hardest music, and this piece is an example of classic music which anyone who knows the scale on his instrument can readily play.

There are four different violin part arrangement of this number in this may also be used as a violin quartet accompaniment. Then there are parts clarinet, trumpet, trombone, baritone phones, enough instruments to make a balanced orchestra.

### Goblins, by Ella Ketterer

Perhaps you have never seen any little men called goblins, but at least read about them and know what mischievous lot they are. Here is a composition of moderate difficulty which the actions of this mythical race. The player will probably find that the on spots in his part are where four notes occur on the last two beats of To play these thirty-seconds evenly, at indicated, is not so very easy. If, however, can play the scale of A minor at a and smoothly, you will find that st as we have mentioned hold no terror In the second section of this character the *secondo* is given the melody while provides the accompaniment.

Put as much color and as much f can into this piece. Above all, accent notes very strongly.

You are all acquainted with Miss tuneful compositions and will be glad example of her work in our magazine. In New Jersey and directs a very school of music in the City of Camden

### My First Piece, by Robert No

Here is the simplest piano duet It is in the key of C and in triple t first player—that is, the one who *primo* or first part—will have no di second player has an easy time of i only complexity being the location of eral lines or spaces above the bass sta All of us like the rhythm of a wa this easy piece as smooth and gracef sible.

### Song of April, by James H. Ro

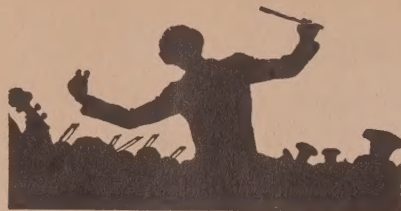
Not much needs to be said in con this excellent seasonal organ piece. to great advantage the brightness of Naturally it is thoroughly organistic and offers a striking opportunity fo tional effects.



# Instrumental School Needs Simplified

ALL  
S

## BAND



## ORCHESTRA

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Compiled and Edited by L. P. LAURENDEAU

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One of the most popular of all collections for a young band. It is a compilation of 24 well-assorted pieces in easy, yet effective, arrangements. The instrumentation is the same as indicated above for the "Veribest" Band book.

### THE "VERIBEST" BAND BOOK For Young Bands

Parts—Price, 30c Each

The compilers made this a "veribest" collection for band players in only their first and second seasons and subsequent examiners of it have made it a "veribest" seller. Its 24 numbers give a fine variety. The instrumentation is quite complete with all the saxophone parts, extra cornets, clarinets and altos and with Tenors, Baritone and B flat Bass in either clef. Can be used effectively without reeds if desired.

### A SELECTED LOT OF INDIVIDUAL SUCCESSSES FOR BAND

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Heads Up—March (John N. Klover).....	.60
Master Counselor—March (H. J. Woods).....	.75
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Power and Glory—March (J. P. Sousa).....	1.15 .75
Salute to the Colors—March (B. R. Anthony).....	.75 .50
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This book provides excellent arrangements of 24 very attractive numbers for the well-trained school or college orchestra. These are not the "much done" classic and standard pieces but rather successes of contemporary composers, which are melodious and meritorious in musicianship. There are 21 parts and piano accompaniment, giving all the extra violin, saxophone and cornet parts demanded in present-day instrumentation.

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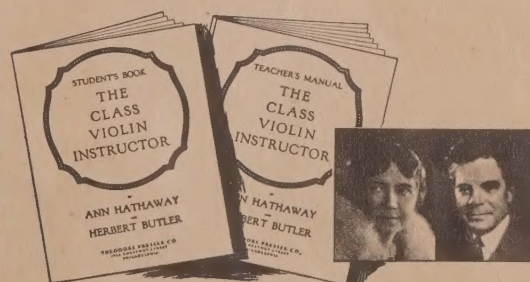
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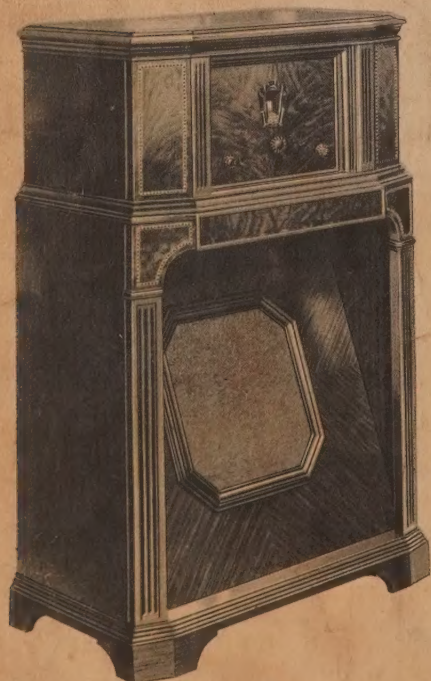
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